

CD*i*

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APRIL 1994
ISSUE 5 • £1.95

SPACE ACE

**DEXTER FLETCHER
TAKES ON HIS
ALTER EGO**



PLUS

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ADVENTURE
DRAGON'S LAIR
STING INTERVIEW
PETER GABRIEL**

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INSIDE

Films, music, games, Photo CD and Video CD



At last, an element of common sense seems to have pervaded the complex and confusing world of multimedia.

I refer, of course, to the news that several of the world's leading electronics companies have agreed a new, cross-platform standard for films and music videos on compact disc known as Video CD.

This has to be good news for the industry and consumers alike.

As the number of CD-based hardware systems mushrooms by the minute, the poor old consumer could be forgiven for being completely baffled. Is CD-ROM compatible with CDi? Can a CDi disc play on an Amiga CD32? Can I watch Digital Video films on my PC?

A quick trip to any of the big name high street electrical retailers will prove what many of us already know - that even the people selling the systems don't really understand what is going on.

The advent of Video CD should help clarify the situation. In future, any CD disc produced to the Video CD White Book standard (see News) will play on a variety of platforms. These include Philips's CDi, the Amiga CD32 and 3DO when fitted with a Digital Video cartridge, and PCs and Apple Macs fitted with an MPEG decompression board.

In plain English, you will be able to buy a Video CD film and play it on any one of the above systems.

This has to be good news for everyone, including CDi owners. By agreeing on a multi-platform standard, the industry has immediately increased the market for Video CD software a hundredfold. It is estimated that by the end of 1994, there will be one million units capable of playing Video CDs.

This can mean only one thing: more films and music videos being released on CD. So CDi owners won't have to rely solely on software from Philips for their entertainment.

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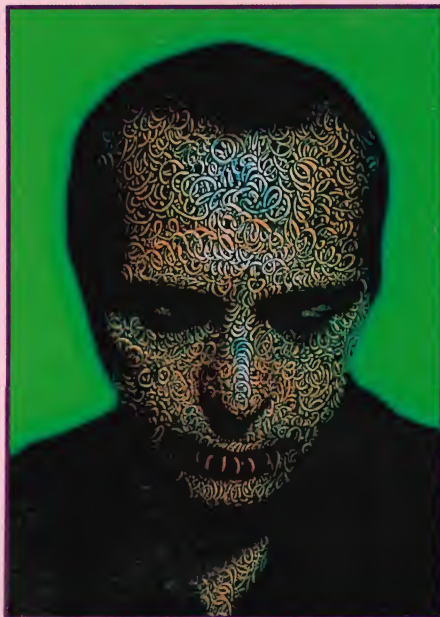
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RISE OF THE ROBOTS



Rise of the Robots, the outstanding new beat 'em up from Mirage, will make its debut on CDi at the end of this year.

Philips has licenced worldwide publishing rights for the game on CDi from Mirage Technologies (Multimedia).

"We are delighted that Mirage, one of the true innovators in CD games development, has decided to develop Rise of the Robots for the CDi format," says Julian Lynn-Evans, senior vice-president, Philips Media Games.

"The advanced functionality of CDi will add an increased sense of reality to what is already an incredible title."



Rise of the Robots is the ultimate combat game - created using bespoke 3D modelling software that produces high quality ray traced graphic images. The CDi version of the game is being developed by Mirage's in-house programming team, Instinct Design.

The team, which is headed up by former Bitmap Brother Sean Griffiths, was formed in 1992 with a brief to develop high quality titles that stretch the technical capabilities of the new CD-ROM based machines.

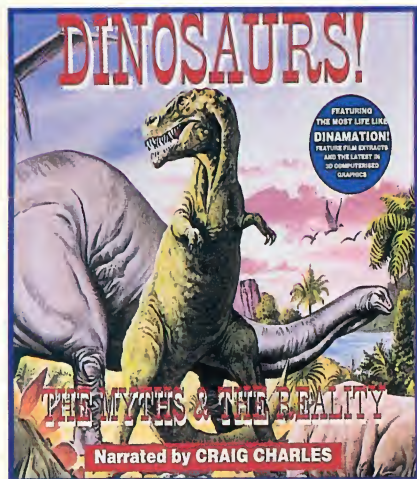
"It's not a conventional beat 'em up," says Griffiths. "We're using robots that fight and act unusually, with a very high level of artificial intelligence that has never been seen before."

The game is set in Metropolis 4, a city of the future run almost entirely by robots. The Electrocop building is where all the military and industrial robots that drive the city are manufactured. But it all goes horribly wrong. The main robot in charge of production - the Supervisor - is affected by a severe ego virus and turns violent. So the company sends in a Cyborg to deal with the matter.

The Philips CDi version will play on all CDi players, but owners of the Digital Video cartridge will be able to access an enhanced version on the same disc. The DV version will include enhanced gameplay, additional cinematic sequences and also information on the making of the title.

"Not only is Rise of the Robots the flagship of the Mirage portfolio, but we also believe it will be a benchmark for games of this type in the future," says Peter Jones, Mirage's managing director. "The CDi system - with its excellent graphics capability - is the ideal platform for this stunning new game."

FIRST VIDEO CD TITLES UNVEILED



The first commercially available Video CD discs will be released this spring. British CD manufacturer Disctronics has teamed up with partner Castle Communications to produce the world's first three Video CD titles, which means they will play on a variety of hardware platforms, including a CDi fitted with a Digital Video cartridge. Castle's first three titles are Pavarotti, Nessun Dorma; the History of

Aviation, Part 1; and Dinosaurs, Myths and Reality. These will be followed by Tour of the Universe (an introduction to astronomy), One Small Step (the story of man's race to the moon) and D-Day, an historical account of the Normandy landings.

Disctronics's general manager John Metcalf reckons there could soon be 50 Video CDs available. Disctronics is also working with the Arts Council and Pascavision in France to produce a Video CD version of the Opera Imaginaire VHS video. (For further details read our feature on pages 36-37). Record companies BMG and PMI have already announced that they will release a selection of their best-selling VHS music videos on Video CD.



THUMBELINA ARRIVES ON CDI

Spice Multimedia is to produce a CDI "edutainment" title based on the forthcoming feature film of Hans Christian Andersen's classic fairy tale, Thumbelina. Warner Brothers will release the film in Europe this summer. Spice will produce its interactive CD on CDI and both PC and Apple Macintosh CD-ROM for worldwide release in the autumn.

Animation on the film is by Don Bluth, the man behind Space Ace and Dragon's Lair (see interview, page 16).

Spice will have access to all the animation cells, backgrounds, dialogue and music used in the film as a basis for its interactive title for children.

The disc will retell the story of the film while providing opportunities for children to interact with the characters by colouring,

reading, singing along and counting.

"Don Bluth's animation studio in Dublin is recognised as one of the finest in the world, and we are delighted to be working with such a distinguished partner," says a spokeswoman for Spice. In a separate development, Spice is developing a CDI version of the top-selling board game Atmosfear, the number one board game sold in the UK last Christmas.

The company is working with the game's developer, Sydney-based A Couple 'A Cowboys - on an interactive version of the game. It will be even more terrifying than the original, with game host The Gatekeeper determined to make sure there is no chance of fair play.

Atmosfear: Welcome to the Other Side will appear on CDI and CD-ROM in time for Christmas 1994.

CONSUMER TRIALS

Barclays Bank, catalogue specialist Freemans and travel agency Page & Moy are conducting a home shopping trial with Philips using CDI technology.

Three CDI discs have been produced for the trials. Page & Moy has created a cruise directory; Freemans the Complete Essentials clothes catalogue; and Barclays a Financial Health Check.

For the first part of the trial, the consortium has contacted existing CDI owners. To date, around 5,000 people have responded.

"We are absolutely gobsmacked by the response," says Page & Moy director Malcolm Davies. "Our aim is to see if multimedia will work as a home shopping medium."

Participants, who must have a DV cartridge, will receive the three discs and will be asked to complete a simple ques-



tionnaire. Each disc gives information on the goods or services offered by the participating retailers.

The three home shopping discs were undergoing final testing at the time of going to press, and are expected to be sent out shortly.

The Homestead project, as it is known, has been funded to the tune of £5m by the EC.

ECTS COMES TO TOWN



THE SHAMEN

Electronic Sound and Pictures in Cambridge is working with The Shamen to produce an interactive music title on CDI which will be available later this year. "It is a co-production between The Shamen and ourselves," says ESP managing director Graham Brown-Martin.

The Shamen's manager, Charlie Cosh, adds: "We are hoping to launch the disc in the autumn. It will be based on

existing video footage and material from the last two albums, with various remixes and interactive elements added. We are still in the process of choosing the material we will use."

Brown-Martin and his team have also developed a Nine Inch Nails demo which is being developed into an interactive CDI title. ESP is working on a number of other interactive music titles.

It's showtime again. Philips will be exhibiting at the European Computer Trade Show in London this month, which opens on 10 April at the Business Design Centre in Islington.

Although the show is a trade-only event, it is a major launchpad for new titles which will be released later in the year.

We hope to see some of the exciting new games, films and music videos that will soon be available on CDI.

We will bring you a full report from the Philips stand, and the rest of the show, in the next issue of CDI Magazine.

Issue 6 will be published on 2 June 1994.



FILM-STYLE RATINGS

for computer games

New computer games will carry film-style age ratings from the beginning of May to help parents determine the suitability of titles for their children.

Under a pan-European scheme proposed by the European Leisure Software Publishers Association (ELSPA), games will have labels on the packaging showing which age groups they are suitable for. The age brackets are: under 10; 11 to 14; 15 to 17; and over 18.

The ratings, set by the Video Standards Council, will be based on factors such as the amount of sex and violence in each game, not its level of difficulty.

"Our aim is to give parents more information on computer games," says ELSPA chairman Mark Strachan. "Video and computer games are unique in that, unlike previous generations' toys, parents tend to find them complex and inaccessible and, as a result, have viewed them with a certain amount of unwarranted suspicion."

Member companies of ELSPA include Philips Interactive Media UK, Sega and Nintendo.

The computer games industry has been forced to adopt a form of self-regulation after repeated complaints about the level of

violence in certain games.

British members of ELSPA have also agreed to be bound by the Video Standards Council Code of Practice. This is intended to ensure that computer games are supplied to the public in a responsible manner.

Although new games sold from May onwards are expected to carry the ratings, existing games already in store will not necessarily do so. The labels will only offer guidelines to parents and shop staff - they will not have any legal backing.

Examples of ratings on existing titles are as follows: FIFA International Soccer (0-10); Jurassic Park (11 upwards); Street Fighter 2 (11 upwards); Mortal Kombat (15-17).

Any games which contain "significant" elements of human sexual activity have, by law, to be submitted to the British Board of Film Classification (BBFC) for a proper film rating.

Philips has already submitted two CDi titles, The Joy of Sex and Voyeur, to the BBFC for classification. They both have an 18 rating.

Parents who object to a game's rating should contact the VSC on 081 566 8272.



For Ages • Pour Ages • Para Años • Für Jahren

0-10



11-14



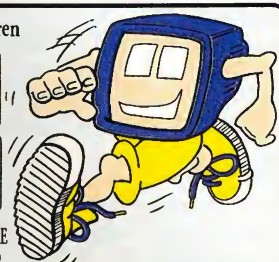
15-17



18+



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CLUEDO

GETS READY FOR ACTION

3T Productions has just completed filming the drama sequences for its CDi version of Cluedo, the classic murder mystery game from Waddingtons.

Work began on the title last year (see issue 1) and it is now due for release in time for Christmas.

Filming of the Digital Video sequences took place at Arley Hall in Knutsford, Cheshire, with a cast including Joan Sims as Mrs White and John Standing as Colonel Mustard.

Players can witness flashback scenes in any of the rooms, ask characters for statements or alibis, and even examine evidence in order to gather clues. Live actors will move across the screen on a three-dimensional set.

The double disc game contains around 100 minutes of DV sequences, and there are six different storylines, each with four possible outcomes. 3T is currently deciding if it should release the game as a double pack, or as two separate discs.

As soon as the final version is ready, we will get one of our top games reviewers on the case to bring you a sneak preview.



PLAYER AND DV CARTRIDGE for £499

Philips is to unveil a new bundle package this month with the 210 player, Digital Video cartridge and Caesar's World of Boxing selling for a combined £499.

The price is aimed squarely at American rival 3DO, which is expected to launch its player - without the DV module - for the same price in Europe. It will make CDi the cheapest Digital Video system on the market and represents a saving of £100 over buying each item separately.

Philips's decision to bundle the DV cartridge with a CDi player should help boost sales of DV films, music videos and games.

As an alternative, Philips is also offering the CDi 210 player with two games, International Tennis Open and Mystic Midway, for £399 (without DV cartridge).

SIGMA ADDS CDi TO CD-ROM KIT

Sigma Designs has added CDi compatibility to its ReelMagic PC CD-ROM upgrade kit.

The ReelMagic board already enables PCs to play back full screen, full motion video from a standard CD.

It now also enables them to play CDi discs, including music discs such as Bon Jovi: Keep the Faith, and films such as Top Gun. To make it work, the board must be used in conjunction with a 386 PC with 150K/second CD drive (minimum requirement), a free 16-bit expansion slot and a compatible video board. It costs £400.

Sigma's chairman Thinh Tran says: "With the ability to play Philips's CDi Digital Video titles, a whole new area of software content will play on the ReelMagic platform. Philips has done an exemplary job in providing top-notch titles for CDi."



TECHNICS PLANS TO LAUNCH VIDEO CD PLAYERS

Technics is planning to follow Philips's lead and launch CD players that can play films off five inch compact discs. The company has unveiled three prototype Video CD players: a five-disc multiplayer, a mini system which has a built-in LCD screen.

Dedicated Video CD players will be able to play films on CD provided they adhere to the newly-agreed Video CD White Book standard agreed by large electronics companies such as Philips, Sony, Matsushita and JVC. (See Video CD feature on pages 36-37).

They will only play linear, non-interactive software such as films and music videos on compact disc. CD games will still have to be played on the specific platform for which they were designed.

All three of the prototype Technics players use the Motion Pictures Experts Group (MPEG) 1 standard for video, which ensures compatibility with Philips's CDi system fitted with a Digital Video cartridge.

Technics says it has no immediate plans to introduce its Video CD players, although a consumer launch is expected in the UK next year.

Other manufacturers are likely to follow suit.

WWF LAUNCHES PHOTO CD TITLE

Nature Under Threat, the Photo CD disc produced by the World Wide Fund for Nature in conjunction with Philips, is now available. The disc has been in development since the middle of last



year, and is now on sale for £9.99. It contains 250 high quality photographs, 30 minutes of narrative and an introduction by actor and naturalist Bill Oddie.

One added advantage of the title is that sales of the disc will help raise funds for the WWF's work all over the world, with a royalty on each disc sold going towards the cost of different projects. The disc also contains an application form for WWF membership if you wish to join. (See review, page 25).

SPACE ACE

***Dexter Fletcher,
our intrepid
guest reviewer,
meets his name-
sake in Space
Ace, the first
Digital Video
game to be
released on CDi***



Dear diary, I've been asked to do another review for CDi Magazine. Tiffany from Philips has sent over a new CDi player and a copy of Space Ace, the first Digital Video game to be released, so let's have a look.

WHAT'S IN A NAME?

Well, whoever designed this game made an excellent choice when naming the characters. The Space Ace in question in this game is called Dexter. Yes, he could have been named after loveable old me - but I doubt it. Every time his name gets mentioned, which is quite often as this game has tons of gorgeous lip sync animation in it, I had to respond. So when Kimberley cries out "Save me Dexter", I was rushing over to the screen saying "Fear not, oh beautiful one, I am here!"

Actually, the Dexter in this game was a bit of a twerp, all blond hair and bandy legs, much more like my brother "Bottles" than me. Yes, I'm much more sophisticated than him, so I would like to state for the record that this character in no way, shape or form is based on any person, living or dead, namely moi! Any such similarity is entirely coincidental and copying will result in prosecution. Anyway, enough with the disclaimers and on with the game.

OLD FAVOURITES?

It is quite possible that you have already seen a version of this game in the arcades. It's the sort of game you would need to spend at least £50 on to get through.

I also remember playing an import version of Space Ace on the SNES a while back, and although the gameplay is very similar to the SNES version, the graphics are infinitely better on CDi.

I remember myself and my ragged band of testers being rather impressed by the graphics on the SNES game, so this version is guaranteed to get a crowd around you chuckling and wowing in appreciation of the crystal clear graphics.

Believe me, this makes Disney's Aladdin look like pencil drawings. Now, there have been LaserDisc games of this quality around for some time. I think Dragon's Lair was the first and the gameplay is very similar on all of them. You have to move the joystick at the right time and



Top: Ace/Dexter and Kimberley get themselves into all sorts of scrapes, largely due to the actions of the dastardly Borf (middle). Bottom: watch out for the dreaded Infanto Ray, which turns Space Ace into a wimp

in the right direction in order to progress the character into the next sequence. A wrong move results in Dexter being obliterated in various and creative ways. Believe me, young Dex gets frazzled, shot, bludgeoned, roasted, tickled to death, eaten by monsters - you name it.

This is not your usual shoot 'em up type of adventure, it is more like editing an interactive film at very high speed. The

camera angles constantly change and sometimes you are left sitting and watching with little to do. But anyone who dismisses Space Ace is spending too much time talking about video games and not enough time playing them. So any purists should stop reading now. But you will miss out on a lot of fun by being so snobbish.

I'm glad to report that Space Ace took less than ten seconds

to load and that was it - no rebooting required. CDi seems to be the only system that can do this with games. Other companies should take note!

THE PLOT

Space Ace, defender of justice, truth and the planet earth, is being attacked by the evil commander Borf, or is it Gorf or Dorf? I can't tell with all these American accents, anyroad, when Dexter is struck by the dreaded Infanto Ray he is reduced to the size of a child.

You must struggle with Dexter to help him regain his manhood, destroy the Infanto Ray and defeat the evil Borf. Be valiant - the fate of the earth is in your hands.

At the beginning of the game, you find Borf's ship, but the main beam zaps Kimberley aboard and Borf attempts to blast young Dexter into vapour. You need to be really fast, but jump left, right, left using the Touchpad, then two fast lefts to reach your spaceship and whack the energiser button two as fast as possible.

The hero music has begun. Dexter needs to draw his gun, be ready to hit button one repeatedly, then make a quick jump to the right. Some evasive action is required now, so jump left then right, then fire. Two hard lefts and you should reach the next level.

That sequence may sound simple, but as it took me about two hours to figure out, I reckon it's worth passing on.

Please note that I had no instructions. Anyway, you should have got the hang of things by now, so no more coaching. Negotiate the asteroids and land safely aboard. Dexter has to avoid several lasers which melt him into a puddle. If you are particularly unlucky, you may get eaten by the green dogs, but if you hit button two when Dexter activates his go-go gadget watch, you will energise him momentarily back into his macho persona.

You can then deal with the dogs like they are puppies - until they morph into robots, that is, and zap Dex back into his pre-pubescent self. He is dumped off the ship, then it's a matter of blasting at droids and dodging across the burning bridges. Once old X-ray Dex regains his spacecraft, there's more Luke Skywalker type action when he flies back onto Borf's ship, catching occasional fleeting glances of his beloved Kimberley.



As I write, it's getting quite late and Kimberley is by now starting to look quite attractive. I'm starting to worry about myself. No, it's alright, there's nothing wrong with liking a cartoon fantasy woman. Enough people fancied Jessica Rabbit, didn't they?

It's just that I've been playing the game for hours now and it keeps calling my name out all the time, so being the method actor that I am, I'm starting to think that I really am Space Ace. That's my excuse, anyway, and I'm sticking to it.

Back to the plot. Once back aboard Borf's ship, there is a hectic battle on motorbikes. If you manage to beat the baddies, all Kimberley has to say on being rescued is "Dexter, you're late". Then there's a funky bit where they roller skate to Borf control for the final confrontation, in which you have to destroy the Infanto Ray and escape without leaving Kimberley behind.

GETTING THROUGH

To the uninitiated, Space Ace can seem impossible, but that is only because the gameplay is very different from what we are led to expect.

Once you start to suss out the moves, the game becomes enthralling and very fast paced. It's like watching a cartoon film played out in front of you and as a result any spectators will be just as gripped.

I must admit that every time I played this type of game in the arcades, my character lasted about two seconds and I was left cursing at the waste of money. But having a bit of time to play Space Ace on CDi at home, I eventually began to figure the best route through.

Don't get me wrong, this game is very hard to master, but that's no bad thing if you want the disc to last. The game flashes lights to guide you in the right direction, tell you when to fire, when to energise etc. But you need impeccable timing to pull this game off.

Having said that, once you have mastered the controls the game just takes off and becomes a total adrenalin rush. The concentration required makes it all-consuming and the constantly changing gameplay draws you (and anyone else watching) right in.

Kimberley never learns and can be relied upon only to get herself into more and more dangerous situations. It's good the way she sings some of her dia-



Top: if, like our man Fletcher, you find yourself lusting after the gorgeous Kimberley, take a break - or a cold shower. Middle: Kimberley is blasted aboard Borf's ship and you must rescue her. Right: fail to move quickly, and you're in for a very nasty shock. Ouch!



logue but her voice gets a bit whiney after a while. I think that Philips should get Tiffany who works in their PR office to star in the next production.

THE FUTURE?

The sky's the limit as far as these types of graphic adventure games are concerned. I can't wait until they produce a Manga style game.

While excellent graphics alone are not enough to sustain most games maniacs like myself, I must admit that Space Ace has really whetted my appetite. I sat down and ham-

mered away at this game for hours on end and I have still to reach the finish.

You get a lifetime challenge by the looks of it. This game is very good value.

Tiffany is sending a despatch rider over to take the machine and game back in the morning. I must admit I want to keep it.

The cartoon animation is so good that it's worth watching on its own. This is a great game and I would say exactly the same even if this wasn't CDi Magazine. It's true. I challenge anyone at Philips HQ to beat my high score.

PLAYING TIPS

STARTING THE GAME: After starting the program, the demonstration mode will automatically begin. The demo runs for a few minutes then at the end a message invites the player to "press any button to play". If no action takes place, the demo starts again. To start the game, simply press any of the action buttons on your controller. The game has started when the player score screen appears. This screen shows your score and the number of lives you have left. The first scene will then load automatically.

PLAYING: You do not directly control all of Ace's actions, but you control his reactions to the events that happen around him. You must decide in which direction Ace should move on the screen, and when. To finish the scene successfully, move the joystick in the direction of one of the flashing areas to escape from danger. Timing is critical. All scenes require more than one move. Don't be surprised when you see Ace in one scene and Dexter in another. When Ace has been hit by the Infanto Ray, he suffers an "infantilisation" process which turns him into Dexter. You will always begin a new level as Dexter.



CONTROLS: Ace's movements are controlled by the joystick on your controller. You may move Ace up, down, left or right. To use Ace's gun, press any of the action buttons on your controller.

ENDING THE GAME: At the beginning of each game, you have three lives. The game will end when you lose all your lives or when you have completed all the scenes. To exit the program, activate the No hotspot on the Continue or Play Again? screen.

PAUSING THE GAME: You can pause the game, by pressing an action button when the score screen appears. If you press an action button again, the program asks if you want to continue. Press Yes to continue, press No to exit the game. If you do not press an action button, the game will resume automatically after 30 minutes. Marks will be deducted the longer the game is paused.

HALL OF FAME: The six highest scores may be stored in the player memory when the game is over. If your score is higher or matches one of the top six scores stored already, you can store your name and points.

VERDICT

GRAPHICS

The real strength of this game is the visuals. The animation is so good that you want to come back so that you can see the next bit. The picture quality is crystal clear and far better than anything you will see coming from a VHS tape. Well drawn and pacily edited.

97%

SOUND

The orchestration is grand in the Star Wars style. The effects, such as laser beams, explosions and so on are great. No blips or simulations here, it's all real sounds and actors' voices. Dexter gets a bit annoying with his nasal tones. Kimberley too.

94%

INTERACTIVITY

Hard to master but worth sticking with. Once you begin to figure out the moves, the pace really hots up. Quite addictive. Space Ace has won me over to cartoon graphic-style adventure games.

92%

EASE OF USE

Yellow lights flash along the way to guide you and what at first seems impossible can usually be figured out with a little patience. Loads very quickly.

87%

OVERALL

Good fun, especially if you are looking for something a little different in your gameplay. Don Bluth and his design team should get an Oscar nomination. If you have days to spare, then perish earthling - you will never win!

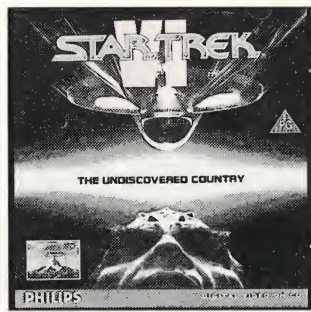
97%



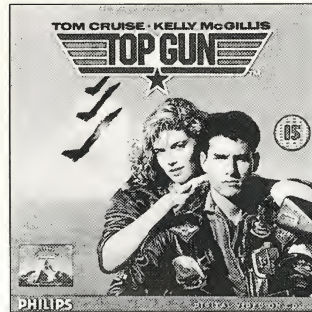
BLACK RAIN £15.99
DIGITAL VIDEO TITLE



NAKED GUN 2½ £15.99
DIGITAL VIDEO TITLE

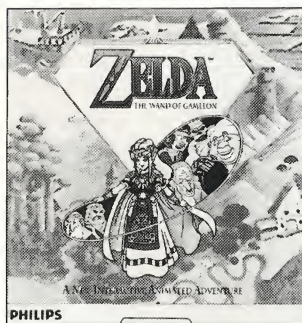


STAR TREK VI £15.99
DIGITAL VIDEO TITLE

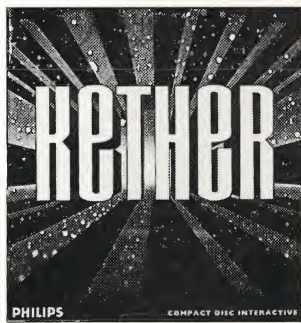


TOP GUN £15.99
DIGITAL VIDEO TITLE

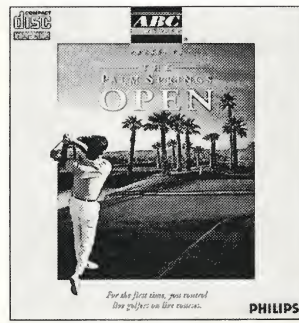
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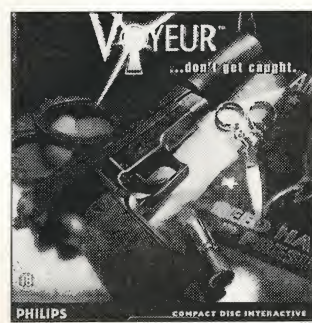
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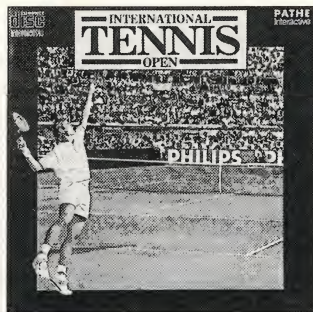
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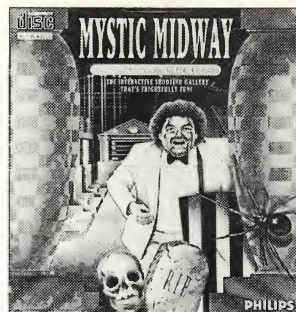
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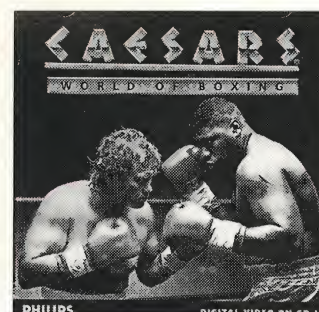
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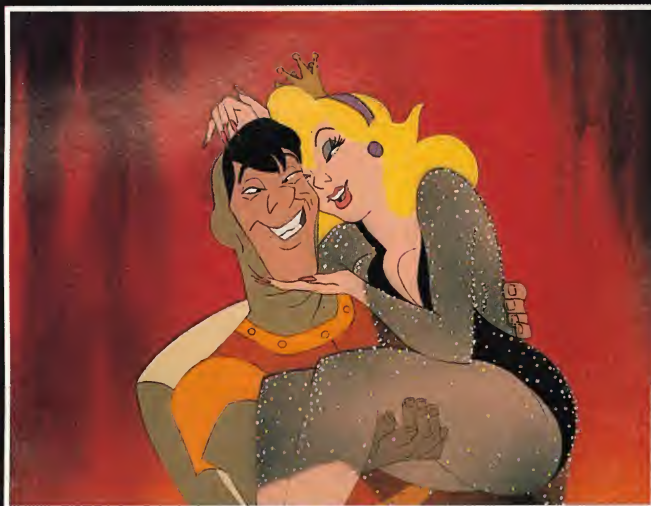
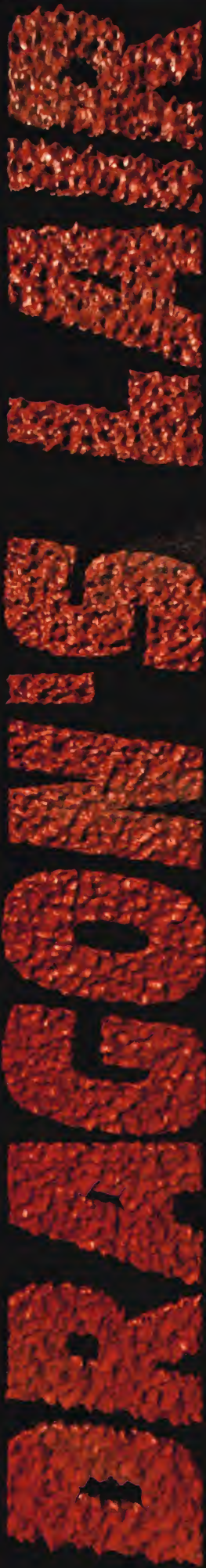
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Dragon's Lair will go down in the history books. In many ways, it was the precursor to the CD-based video game revolution we are now witnessing. The 12 inch laserdisc version of the game, unveiled around a decade ago, was the world's first interactive video game.

It proved highly popular in the arcades. But you could end up spending a small fortune playing it, and many a parent must have wondered where all their children's pocket money was going.

Ten years on, and Philips has neatly solved the problem. Soon you will be able to buy Dragon's Lair on CDi, so you will be able to play at home for hours on end without exhausting your supply of small change (assuming, of course, that you have a CDi player).

So what's it all about, then? Dragon's Lair is a fantasy adventure where you become a valiant knight on a quest to rescue Princess Daphne from the clutches of an evil dragon. You control the actions of an intrepid adventurer, Dirk the Daring.

Dirk has to find his way through the castle of a dark wizard who has filled it with dangerous obstacles and monsters. There are 42 rooms in total, but you only have to get through 18 of them to win. In the mysterious caverns below the castle, your odyssey continues against the awesome forces that oppose your attempts to reach the Dragon's Lair. Dirk's success depends on the skill of the player and the choices you make as you send Dirk through the rooms, each of which contains its own, cleverly devised peril. You will come across a weird assortment of characters, including the Giddy Goons, the Smithee, the Crypt Creeps and the Lizard King. As if that were not enough, you will be zapped by burning swords, hit by whirlwinds and flying skulls, scalded by erupting geysers and

scorched by fire-breathing dragons. Nice! Like its sister title *Space Ace*, *Dragon's Lair* is the work of Hollywood animator Don Bluth. Game design is by Advanced Microcomputer Systems. The original cost \$1.1m to make and features stunning, full cell animation that creates cartoon-like images on the screen. Over four months, 13 animators produced 50,000 drawings for a total of 27 minutes of full animation in the game.

"Because of the human shapes and the elaborate, full artwork, we feel the game is easier to watch for extended periods of time," says Bluth. "With the three-dimensional drawings, the conflicts and threats seem closer to actual human experience. Also, the viewer is constantly being trained to be wary of the innumerable threats that surround him."

The gameplay is similar to *Space Ace* - that is to say, very, very hard. Sometimes you can control Dirk and make him react to events around him, at other times you watch the game like a cartoon. You have to learn to move the controller at the right time and in the right direction in order to move to the next sequence.

If you fail, Dirk will be obliterated pretty sharpish. This is not a game for the timid or people with slow reactions.

Throughout the game, the poor, helpless Princess Daphne will appear shouting "save me". You being the manly, heroic character that you are, must not fail in your quest - or else.

Dragon's Lair and *Space Ace* bring a new style of game to CDi. Don't expect traditional gameplay - these titles are very different from other video games.

But the graphics are stunning - just feel the quality and enjoy the cartoon graphics.

Cost: TBA

Available: TBA





MR BLUTH I PRESUME?

Dom Foulsham talks to the man behind the creation of *Space Ace* and *Dragon's Lair*, legendary Hollywood animator Don Bluth

Once upon a time, during the mid 1800s, someone put a penny into a coin-slot and got to see, through consecutive pictures flipped before their eyes, a short story. They decided to call them moving pictures.

From there onwards, the road forked. One direction was sign-posted Hollywood, Cinemascope and *Gone With the Wind*. The other direction was the games arcade, with the advent of Pinball, *Space Invaders*, *Pac Man* and "that" tennis game with the vertical moving bats that went blip/blop/blip.

Around 130 years later the two worlds joined, with the development of the first animated (moving picture) interactive arcade game. The precursor to the CD, the 12 inch LaserDisc, provided technology that was fast enough to combine interactivity with moving pictures. Full colour, full detail Disney-style classical animation was suddenly put at the control of the arcade-style joystick.

The game was called *Dragon's Lair*. It was a bizarre mix. It was a motion picture cartoon adventure about a medieval knight, Dirk, in search of the most royal babe, Daphne - presumably the digital damsel in distress.

The game cost \$1.3m to make and raked in more than \$200m in arcade machine sales and coin drops. It was an instant success for Don Bluth, the feature animator whose classically animated characters were captured on LaserDisc.

Soon after followed *Space Ace*, a similarly interactive adventure about a super-hero, Ace, who must regain his manhood, free his kidnapped girlfriend Kimberley and defeat the evil (and incidentally blue) Borf.

This represented run-of-the-mill work for your average super-hero, but was nothing compared to the mountainous challenge of pulling together all the people and the space age technology that the game required. Bluth explains: "As animators, we got involved quite by chance. We'd just finished the feature film *The Secret of NIMH*. It was pretty successful, but we wanted to look for other areas to supply our animation. With the arcade revolution going on at the time, we noticed that there was a whole group of teenagers that had spent their earlier years watching our movies.

"We asked the question: 'would they be at all interested in this animation in the arcade?', as most of them were running away from the nursery image of animated films. It was a real risk. *Dragon's Lair* was a very risky side project. But we thought that if we put the characters in constantly life-threatening situations and did it in a humorous way, and added the interactive element, then we might crack it.

"When the games finally went out into the arcades, they did phenomenally well. We had people writing letters, people spending small fortunes working out how to get down into the dungeons. It was quite remarkable."

Bluth insists, with a wry smile, that he didn't see any of the money himself. It all went to the games manufacturers. "I think we were finally looking at a total income of \$350m. Not bad for around 20 minutes worth of animation!"

Unfortunately, the LaserDisc was still a rather

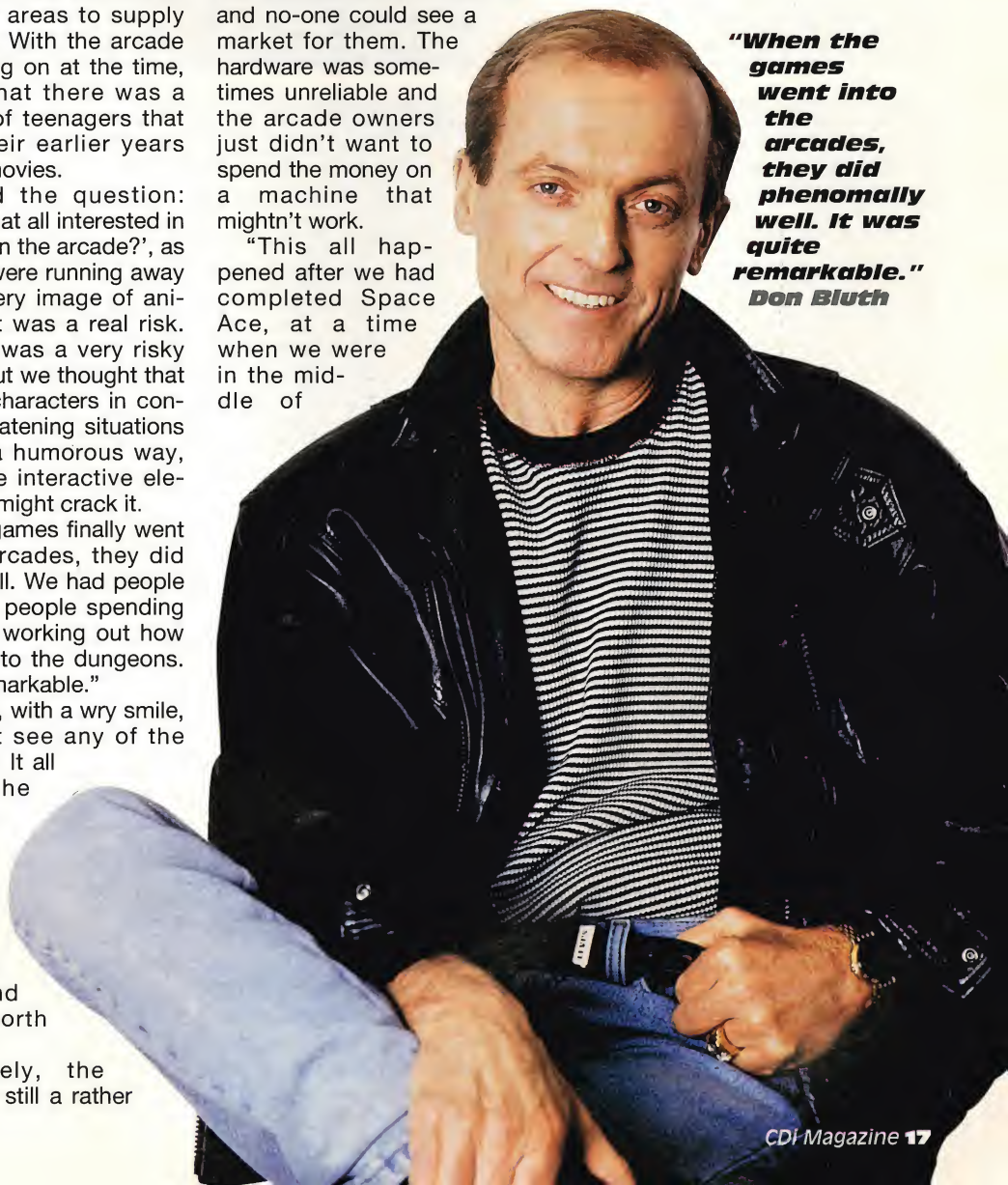
unreliable platform for the game and this, together with the then declining arcade market, meant that for the next ten years the revolution in interactive motion pictures was temporarily shelved.

"I don't think people had nerve enough to go in there and invest money in follow-up games," says Bluth. At the time the arcades were in decline and no-one could see a market for them. The hardware was sometimes unreliable and the arcade owners just didn't want to spend the money on a machine that mightn't work.

"This all happened after we had completed *Space Ace*, at a time when we were in the middle of

Dragon's Lair II," recalls Bluth. "Ironically, movies became more popular again, but I knew more than anything else that the interactive revolution WAS going to happen in the future, because interactive visuals were something that, even then, were much more exciting than just sitting there and simply watching something."

**"When the games went into the arcades, they did phenomenally well. It was quite remarkable."
Don Bluth**





Above: screen shots from Don Bluth's latest film project, an animated version of Hans Christian Andersen's classic fairy tale *Thumbelina*

Bluth feels the new audience for interactive entertainment at home will be much larger than the original audience at the arcades of a decade ago. "The Philips CDi player is selling in the US for \$499. That's not much money at all. If you repeat the sales across the world, you're looking at a huge market for the software. Interactivity is the future.

"Until now I have been holding off jumping on the bandwagon again because I didn't want to run into another brick wall! I wanted to wait until there was hardware available that would

create an audience for new software products. Unfortunately, the development of any new product is down to economics, ensuring that investors get a return on their money. But I am so excited by what is happening right now. I saw the advertisement for CDi on the TV this morning and it is the beginning of a new world of entertainment.

"What I'd really like to see is something like an interactive version of Harrison Ford's *The Fugitive*, where perhaps the decisions you make along the way dictate which of a dozen pathways you take and which

ending you see. That said, I still think people will want to be told a story when they watch a film. The great thing about interactivity is that it's just so close to what life is all about - the idea that your future is determined by your immediate decisions. It's absolutely fabulous."

The idea for *Space Ace* was inspired, according to Bluth, from his own experiences with the themes from many of the Walt Disney stories he has worked on.

"I liked the *Ugly Duckling* story very much, and I thought it would work really well to have a hero who is fighting against odds that are stacked against him. I think it sends a message to all the ugly ducklings and underdogs in this world that they can take all that life has to throw at them and still come out on top. The way in which the character Ace can be changed into a small kid by the Infanto Ray kinda reflects some of the knocks that we all take in life."

In many ways it is the strength of Bluth's characters that adds a completely new dimension to video and computer games. Characters that talk back to you, smile at you, cry or get squashed unceremoniously under the doors of an intergalactic battleship's airlock seem to

point the way towards a more human aspect to computer gaming and interactive motion pictures. This is a quality that has been lacking among the rather impersonal worlds of the kiddie cartoon squeaks and poor quality graphics of traditional shoot'em up games.

"We've given the player someone to identify with, someone each of us sees in ourself or would like to see there," Bluth says. "Ace is this huge hunk of a man, he has a gorgeous, bright girlfriend. We'd all like to be that. He is also - after he gets zapped by the baddies - a puny runt of a teenager, the hapless kid with the squeaky voice. We all know that side of life too."

So, a decade after the arcade experience and the motion picture were brought together on LaserDisc, they are now available in the home on CDi. *Space Ace* will soon be followed by *Dragon's Lair*. Interactive films are back under the joystick control of a new generation of video junkies.

To what extent Dexter in *Space Ace* and Dirk the Daring in *Dragon's Lair* are bold pioneers in a new world of interactivity, or simply fleeting cartoon characters back for a second shot at the baddies, remains to be seen.

DON BLUTH is one of the leaders of the rebirth of classically animated motion pictures. Since establishing his own animation studio in 1979, he has directed and produced six motion pictures, beginning with *The Secret of NIMH* in 1982 and continuing with *An American Tail*, *The Land Before Time*, *All Dogs Go to Heaven* and *Rock-A-Doodle*.

Born in El Paso, Texas, Bluth dreamt of becoming an animator. In 1955, after graduating from high school, he joined Walt Disney Productions as an assistant animator to work on *Sleeping Beauty*. He spent another year and a half at Disney before moving to Argentina.

Later, after returning to the US, he gained a degree in English Literature at Brigham Young University.

Bluth returned to Disney in 1971 and worked on a variety of projects including *Robin Hood*, *Winnie the Pooh* and *Tigger Too*, *The Rescuers*, *The Fox and The Hound*, *Pete's Dragon* and *The Small One*.

While at Disney, he met Gary Goldman and in 1979 the two, along with 14 other artists, left Walt Disney Productions to form their own animation company.

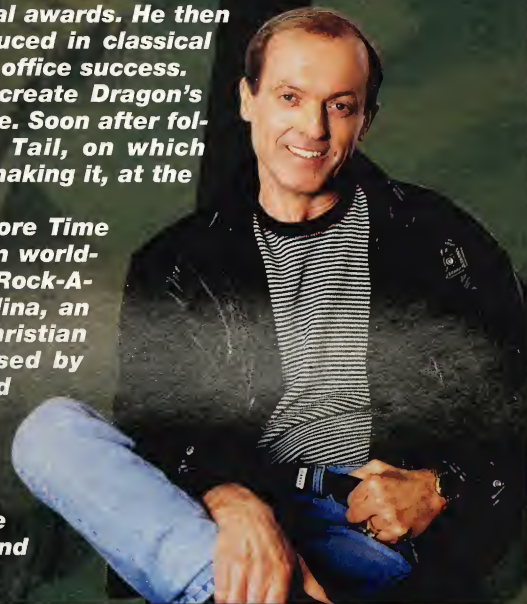
Bluth's first project, a short called *Banjo, The Woodpile Cat*, earned several awards. He then began to work on his lifelong dream - a full-length animated feature produced in classical tradition. The film - called *The Secret of NIMH* - became an international box office success.

In 1983 Bluth, Goldman and John Pomeroy formed the Bluth Group to create *Dragon's Lair*, the world's first LaserDisc interactive video game. Then came *Space Ace*. Soon after followed a film deal with Steven Spielberg. The result was *An American Tail*, on which Spielberg was executive producer. The film grossed \$47m in the US alone, making it, at the time, the highest grossing animated film on first release.

In 1986 Bluth worked with Spielberg and George Lucas on *The Land Before Time* and promptly broke the previous box office record with the film taking \$65m worldwide. Further films followed shortly, including *All Dogs Go to Heaven* and *Rock-A-Doodle* in 1990.

His next film is *Thumbelina*, an animated version of the classic Hans Christian Andersen fairy tale which will be released by Warner Brothers in the US this spring and Europe in the summer. An interactive edutainment CDi title for children, based on the film, will be released by Spice Multimedia in the autumn (see News).

Bluth's up-and-coming projects include the feature films *A Troll in Central Park* and *The Pebble and The Penguin*.



The Making of Space Ace



SPACE Ace is a classically animated feature. The similarities with cartoons like *Scooby Doo* or *He-Man* are all there. The clear plastic sheets called cells on which the characters are painted are used and photographed against painted backgrounds in the same way.

However, classical animation takes the technique further than Saturday morning TV and many of the films made since the 1950s (which equally never had the depth and richness of the truly classical style).

With strong characters, vivid colours and unusual camera angles, *Space Ace*, in the best animation traditions, offers all the hallmarks of classical animation. There are sparks from the laser blasts, a white-hot glow around flames and the zapping of electricity.

Space Ace uses more than 300 colours of vinyl paint on every frame, and with 25 frames a second it took an estimated 750,000 drawings to complete the game.

This number includes preliminary character sketches, story-

board sketches, final model sheets of the characters and the drawings to be painted in the film, together with more than 500 meticulously painted backgrounds.

In any film there are 24 frames of film (25 for TV) projected on screen per second. So with classical animation there are 24 drawings of each animated object per second when the camera is moving. When the character is not moving, there are 12 drawings per second.

Space Ace was filmed in its entirety four times: once in

sketch form, once in rough drawings that are animated, once in final pencil animation and once in colour.

At this point the film was transferred to video tape and programmed onto the LaserDisc that was used for the arcade machines.

For CDi the process was similar, but with modifications for both the CD track searching of the CDi players as well as the re-encoding of the pictures into MPEG 1, the type of data compression used by Philips.

Space Ace on CDi costs £50.

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Top: the action is viewed from above with a nod towards 3D isometrics. Above: enter your name. Below: rivers and rocks will block your progress

heel of CDi software up until now - gameplay. Or rather, the lack of it. (To be fair to Philips, this criticism applies to most, if not all, CD-based software.) Now *Zelda's Adventure* comes complete with the full menu of CDi ingredients: photo-realistic graphics, digital audio sound, video clips and the inevitable hype. In this case it is Viridis' po-faced proclamation that "*Zelda's Adventure* transcends anything ever done before in the video games world".



Until now, the Nintendo connection has not been the licence to print money that Philips had counted on. Despite the classy heritage of CDi titles such as *Link: The Faces of Evil* and *Zelda: The Wand of Gamelon*, the games were lacklustre affairs that appeared to have been rushed onto the market.

But all that is about to change (cue dramatic drum roll).

Zelda's Adventure is shaping up to be the best CDi strategy/role-playing game yet. Possibly the best CDi title, period (and that includes *Voyeur* and *Kether*). We only had a 70 per cent finished pre-production disc to play with, but boy did it keep us happy.

So what has happened? Well, it seems that the producer of *Zelda's Adventure*, the California-based Viridis, has cottoned on to the Achilles

Um, keep taking the pills guys.

The truth is that while *Zelda's Adventure* has all the bells and whistles of a typical CDi game, it never rests on its laurels. The game is full of hidden depths, clever touches, and extra details that add up to an experience that is not only a feast for the ears and eyes, but also the mind and - dare we say it - the game-playing soul.

But enough ranting and raving. On to the mundane bits, like the plot and setting. *Zelda's Adventure* is an arcade adventure based on the Nintendo characters Link - the mischievous boy warrior - and the feisty Princess Zelda. Once again the role of the generic villain and all round bad egg is filled by Ganon, Lord of Darkness.

In a neat twist to the standard Nintendo plot, this time it is the man who has been captured and the woman who has to save him

(perhaps political correctness has finally trickled down to the testosterone-charged world of video games).

To release Link and free the Kingdom of Tolemac from Ganon's grip, Zelda must collect the seven celestial signs, each of which is hidden in a shrine guarded by Ganon and his minions.

The game engine will be familiar to seasoned arcade adventurers. There is the main screen where the Zelda sprite resides - the action is viewed from above, with the vaguest of nods towards 3D isometrics - and an inventory screen where you sort out your weapons, maps and magic items. There is limited interaction with other characters - you cannot talk to them, but they can, and will, bend your ear about every subject under the sun. This being a CD game, the talk is real talk provided by real actors. Viridis claims there are more than 100 speaking characters dotted around the game.

The action involves Zelda exploring the varied landscapes of Tolemac, taking out assorted monsters, collecting goodies and solving puzzles in her quest for Link and the celestial signs. It may sound simple, but it is undeniably effective: the puzzles are well structured, the difficulty curve is finely judged and the elusive "one more go" factor is here in spades. It really is addictive - it is a tough job keeping your mitts off this game.

Where Zelda's Adventure does break the mould with other games of its type is in the graphics. Viridis has played to CDi's undoubted strengths in this area - its ability to churn out static screens containing 16.7 million colours - and overlaid these stunning terrains with all manner of real-time, colliding, interacting sprites.

And the landscapes are not merely dumb, decorative backdrops - the sprites can and do react to them: rivers and rocks will block your progress, you can avoid enemy attacks by hiding behind trees, there is even a photo-realistic maze you must navigate.

The sprites themselves vary in quality. The Tribble-like bad guys could do with some more frames of animation, for instance, but the end of level bosses are fluid and BIG! What they lack for in consistency, they make up for in quality, with more than 60 different monsters on the rampage within the game. A lot of those sprites will appear on screen simultaneously, which is an unusual though welcome departure for CDi.

Credit is also due to the programmers for their pixel perfect collision-detecting routines, so often the most frustrating element of any game. And not only do you hit enemies when you should (and vice versa), but usually the momentum of your blow will send them flying across the screen while provoking a blood-curdling squawk of agony. Very satisfying.

By now you may be forgiven for thinking that Viridis has produced the perfect CDi game, free from any kind of blemish whatsoever. Well, not quite, but remember we were using a prototype version and the game has not been completed yet. There is one big downer about Zelda's Adventure and that is its speed. Or lack of it. This has nothing to do with the movement of Zelda or the other sprites, and everything to do with the way the game scrolls between different locations.

Viridis has opted for a half-way house between continuous scrolling with Zelda fixed at the centre of the screen (as in the SNES versions of Link) and straightforward cuts between one location and the next when Zelda reaches the edge of the screen (as in any number of games since the Spectrum Classic Atac). Instead, when Zelda reaches the the screen's edge all the sprites disappear as the CPU s-l-o-w-l-y scrolls to the new location. After a second or two, the Zelda sprite and any new enemies reappear and the action continues. Needless to say, this can become very frustrating - especially if you are retracing your footsteps after being killed. The game would benefit immeasurably if Viridis could speed up the whole process (perhaps by ditching the scrolling routine entirely?). The addition of a Save and Continue option would also be useful.

At the moment the game only allows you to Save and Quit.

But putting aside these points, the fact remains that Zelda's Adventure is shaping up to be the "must have" base-case CDi game of the year. Brilliant presentation, stunning graphics and - best of all - addictive gameplay. And it isn't even finished yet. What more could you ask for?

Cost: TBA

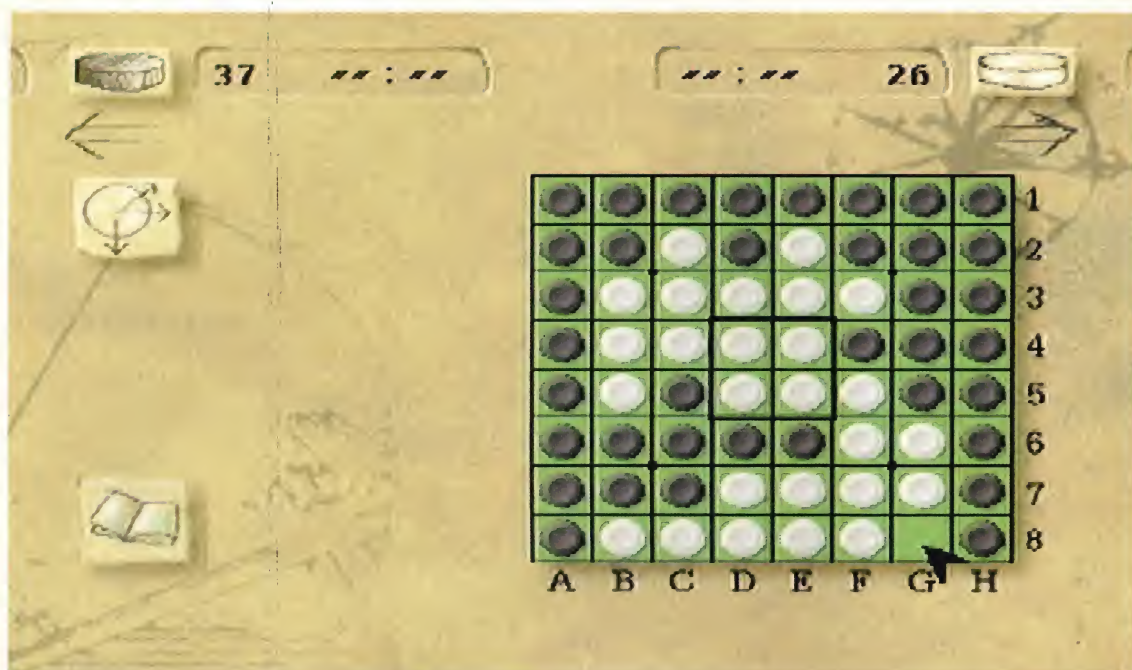
Available: TBA



Above: you can check which items are in the inventory or take a look at the map to help you find your way around



Below: one life down, will you be able to get passed the baddies with bad haircuts?



Top: select your opponent - the computer, Einstein or Leonardo. Left: each player's score is displayed at the top of the screen

Below: each move of the game is displayed on the white panel



OTHELLO

Hardened games players may be bursting to get their hands on the latest fast-paced shoot 'em ups on CDi, but for the more cerebral among you the latest base case (non Digital Video) title might be more up your street.

Othello has been produced by Codim Interactive Media for Philips. It is an electronic version of the original board game.

The rules are very simple. There are two players, represented by 64 black and white discs on a chequered board. The aim is to obtain as many pieces as possible of your colour. Your opponent's pieces are conquered by hemming them in with your own colour, which will result in the hemmed-in pieces being changed back to your colour. The winner is the player at the end of the game with the most pieces.

This may sound deceptively simple. But this is a game of skill and strategy, and while it may take only a few minutes to learn the rules, you will spend many hours mastering the skills needed to win.

To give the game a bit of extra spice, you have the choice of pitting your skills against the CDi player, or alternatively against Albert Einstein or Leonardo da Vinci.

Einstein is the cool, sharp



observer who will not only try to outwit you, but, with his ironic sense of humour, will also spur you on to unprecedented achievements.

Leonardo, on the other hand, is temperamental and not always patient. He is full of surprises

and inventive in finding solutions to seemingly hopeless situations. He will even resort to tricks to distract your game.

The two characters appear in partial motion video sequences which obviously lack the clarity of full Digital Video, but the over-

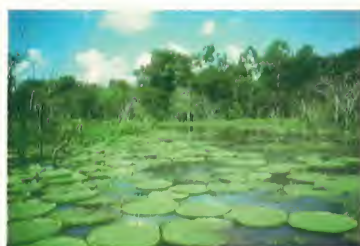
all effect is nevertheless quite good. Their accents are decidedly strange at times, and some of the movement a little jerky, but this shouldn't put you off your stride.

There are many additional elements incorporated within the disc which will help you to improve your playing skills. The main menu offers a choice of a demo loop, additional information and a "play game" icon. If you explore further, you can find details of the rules of Othello, a documentary on the history of the game, tips on playing strategy and even details of players' organisations around the world. It makes for a comprehensive package.

Before you start the game, you can choose the level that best meets your ability (anything from beginner to Grand Master), who you want to play against and the type of board you want to play on. If you get stuck at any particular point, there is a very useful "hint" icon which will show you the best next move.

Othello is very much a traditional, first generation CDi title - but none the worse for that. If you want the fabulous graphics and ferocious gameplay of Space Ace, you may find this a little tame. But for those who prefer to exercise their minds rather than their fingers, then this could be just the ticket.

OUT: Now	RATINGS	PRICE: £24.99
GRAPHICS	78%	
SOUND	78%	
INTERACTIVITY	82%	
OVERALL	80%	



Above: there are 250 high quality photographs of a wide variety of habitats and creatures on the disc

Right: there are six species to choose from on the species menu. Below: the opening screen shot



WWF

Way back in issue 1 last year we previewed a photo CD disc produced by Philips in conjunction with the World Wide Fund for Nature. Some of you may have been wondering what has happened to it. Well it's out, at last, and available from your CDi stockist for £9.99.

Nature Under Threat contains 250 high quality pictures, 30 minutes of narrative and an introduction by actor and naturalist Bill Oddie. It takes the viewer on a world tour and presents an insight into a range of fragile ecosystems and the creatures that live within them.

Using CDi technology, you are transported to the five continents and the polar caps, where you can see some of the world's great natural wonders.

The disc is divided into four sections. There is an alphabetical index, an overview of the WWF, a section in which you can view species according to the habitat in which they live, and another section sub-divided into different species.

If you click on the Habitat icon, you are given the choice of six environments to explore - such as oceans, deserts or forests - with accompanying slideshow and narration.

The Species icon gives you six species to choose from, including birds, fish, plants and trees.



At any point during the play mode, you can click on an action button and a menu bar will appear. This enables you to link species and habitat groupings, return to the main menu, get on-screen help and access the WWF slideshow. You can also move forward or backward, one picture at a time.

It should be remembered that this is a photo CD title, so relies entirely on still images. There are no Digital Video sequences, though a DV version of the title would be truly amazing! Maybe Philips and the WWF should think about producing one.

An added bonus is that sales of this disc will help raise funds for the WWF's work around the world. The royalty received from each disc sold will go towards the organisation's projects. There is also a membership application form included with the disc's explanatory booklet, so joining the WWF couldn't be simpler.

It has to be said that there haven't been many discs issued by Philips that make use of CDi's Photo CD capability, so it is good to see this sort of collaboration with a major organisation such as the World Wide Fund for Nature.

Photo CD has much to offer as a form of electronic media publishing - so let's have more examples please.

OUT: Now	RATINGS	PRICE: £9.99
GRAPHICS	78%	
SOUND	78%	
INTERACTIVITY	82%	
OVERALL	80%	

Peter Gabriel, always one of the rock world's more innovative members, has moved decisively into interactive territory. He has agreed to release his multimedia video project, *All About Us*, on CDi. His latest project, *Xplora 1*, is now available on CD-ROM. Andy Stout explores

ALL ABOUT GABRIEL

Box, a small village situated a few miles outside Bath in Avon, seems an unlikely place for a multimedia revolution. It's quiet and it's old; stone houses cling to the hillsides as they have done for centuries, but down in the valley by the river lies Peter Gabriel's Real World organisation, one of whose branches, Real World MultiMedia, has just unleashed *Xplora 1* on the world.

At the moment *Xplora 1* is only available on CD-ROM for the Apple Macintosh. But it is

hoped a CDi version could be available in due course, now that Gabriel has agreed to release his work on CDi.

The first fruits of Gabriel's liaison with Philips will be a CDi version of *All About Us*. This was first produced on video, and was directed by Michael Coulson, who for the last two years has been responsible for co-ordinating Gabriel's multimedia expansion and influencing all areas of his visual work.

All About Us features seven videos, each preceded by rare

interview clips with Gabriel and the directors and producers he has worked with. It includes five tracks from Gabriel's critically-acclaimed US album, including the Grammy Award-winning video for *Digging in the Dirt*, the top ten hit *Steam* (which has won two MTV video awards), *Blood of Eden* and *Kiss that Frog*.

Also featured for the first time are the videos from *Come Talk to Me*, *Zaar* from the *Passion* album and a remixed video of the 1977 hit *Solsbury Hill*.

"Artists with Peter's vision are not only intrigued with CDi technology, they are embracing it," says Bradford Auerbach, vice-president business affairs, Philips Interactive Media America.

Gabriel has always been an

majority of the music industry dithers over interactivity (see last issue), Gabriel plunges onwards.

"It is very exciting to be an artist at this particular time because there is a fundamental revolution happening in the way people communicate with each other," Gabriel says. "I think it's going to change the way people interact, the way that we live and even the way we think."

"Interactivity is exciting because it helps us not just to be artists but to provide a lot of material for the audience to participate in - so that eventually they become artists themselves and can use what we create, in a sense as collage material, as stuff to explore and learn about from the inside."

His latest project, *Xplora 1*, certainly embodies these ideas, albeit in a first-generation form. 40 people on two continents worked on the CD-ROM, leveraging a host of different media and 50 artists from 18 countries into its 600 Megabytes of data.

"We have divided *Xplora 1* into four sections," he says. "The first deals with US, the record and the videos. You get a chance to see the making of four

"I think interactive media will really become a creative catalyst to charge us and accelerate us on journeys of exploration"

PETER GABRIEL

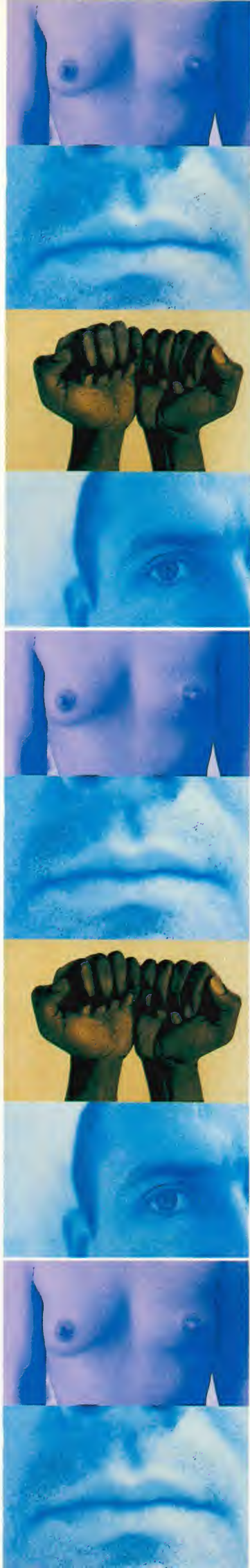


Right: an image from the *Kiss that Frog* video and lyrics as featured in *All About Us*

innovator. In the early 1980s he was one of the pioneering users of sampling technology, peppering his solo albums with odd and unusual sounds stored on a Fairlight. He was also one of the great champions in bringing world music to a greater mass-market audience, co-founding WOMAD (World Of Music, Arts and Dance) in 1982 with the goal of breaking down cultural barriers in a series of festivals which are still going strong. So it's no surprise that in 1994, while a

of the videos and there are interviews with the directors. There are also interviews with some of the artists that we invited to create works to accompany the songs on *US*. I was very keen to have visual artists creating work in response to the music, and in that sense this has been a multimedia project from the outset."

In other sections of the disc, you can see record sleeves from all of the artists who worked on the project, hear them perform, take an interactive tour of the



Top to bottom: photos by Kate Wolmesley, Amy Robbins, Paul Cohen and Michael Coulson

Real World Studios and create your own re-mix of Digging in the Dirt.

The result is, thankfully, a long way from the all too frequent simple portings of video onto interactive formats. Xplora 1 has depth.

"This is new territory for all of us," explains Gabriel. "We really wanted to pack the CD-ROM full of ideas. There are over 100 minutes of video, 30 minutes of audio, over 100 still images and a book's worth of text, so there's lots of stuff to play around with and get lost in. Besides giving you the chance to get inside the music and the videos and start playing with the material yourself, we think that this new media should be a lot of fun, so there are some surprises and other things that we hope will lead you down some mysterious paths.

"We wanted to call the new CD-ROM Xplora 1 because what we are trying to do is create environments, like a forest, in which people can have adventures. In a sense, up until now, artists have always provided a linear journey from one point to another and you have just travelled along it passively. With this new technology people can take their own routes, their own path through the trees - they can make their own garden here or construct a wood cabin somewhere else and personalise the experience."

This, if not quite yet the power of interactivity, is certainly the potential of it all, as anyone who's fiddled with any of the top of the range CDi titles is more than aware.

"It's a fundamental cultural shift from TV," he explains, "which for most people is a fairly passive sort of entertainment, to this interactive technology which is going to be something that can really activate us. I'm sure that people will still want to sit back and absorb things and that's how I use TV sometimes, just to switch off and become a zombie, but it's going to be flipped on its head. I think



Peter Gabriel photographed by Matt Mahurin for his latest multimedia project, Xplora 1



Right: screen shot taken from the CD-ROM development demo

interactive media will really become a creative catalyst to charge us and accelerate us on journeys of exploration."

Xplora 1 certainly lives up to its name therefore. A wealth of data has been included on the disc, with the Real World team taking great pains to make the interfacing as personal as possible. Gabriel himself appears quite regularly as an interactive guide and many of the screens are a collision of the hi-tech and the hand-made, designed to lessen the at times dehumanising aspects of the new technology.

"One of the real pleasures for me over the last few years has been working with Real World Records," he says. "On the CD-ROM you get a chance to see the record sleeves from all of the artists we work with and if you click on any one of these you can get into the album, hear a bit of the material and get some information about the artists; who they are and where they come from. There's all sorts of interesting music and some wonderful players and you can hear them perform, find out more about their instruments and click on them to hear what they sound like." (Actually, there are eight fully mouse-playable instruments on the disc, specially sampled to provide the exact notes and tones). "There's also a section on the World Of Music, Arts and Dance that gives you a chance to visit a WOMAD festival, to go backstage and explore the site. You can see what's happening on the different stages and check out the performances of different artists.

"There is a behind the scenes

section that lets you into all sorts of places you wouldn't normally get to go. If you look inside the drawer you'll find a few clues that will tell you where the journey is going to take you. There's an interactive tour of the Real World Studios that gives you a chance to go in and do your own remix of Digging In The Dirt. In another room you can see us involved in writing and building up a song and in a third room you'll find Brian Eno with a group of musicians from different countries. You can select musicians to interact together in a jam session. You'll get a really good sense of some of the things that we do in the studio and how we shape the music that we make.

"We have passes that will let you go backstage at the Grammys and the Brit Awards shows. There's a personal file with an interactive passport and a photo book - if you click on it you'll be able to play some of my old home movies. You'll find some of my past work there and also some of the more social and political things I've been involved with, so there's quite a lot of revealing stuff to explore. With the CD-ROM we wanted to give you the chance to get under the skin of my world."

Gabriel sees that what is starting now, with a small black box spinning CDs under your

GABRIEL HISTORY

Peter Gabriel first made a name for himself as lead singer with Genesis in the early 1970s, leaving the band in 1975 at the end of a world tour which saw his first, serious experiments with low-tech multimedia. His solo career grew steadily over the space of four, eponymously titled studio albums (and one double live), spawning such hits as Solsbury Hill and Games Without Frontiers as well as one of the most powerful, modern protest songs Biko.

He founded WOMAD in 1982, but it was the enormous breakthrough success of the 1986 hit So (helped significantly by the ground-breaking Sledgehammer video) that helped him finance and establish the Real World organisation, nestling a state-of-the-art recording studio alongside video editing facilities, the multimedia branches, the Real World record label, the WOMAD Festival organisation and The Box, a magazine reflecting all Real World's interests from multimedia to human rights abuses.

US, the latest album - much of which appears in sections of Xplora 1 - was released in 1992, followed by a world tour. Five tracks from the album are featured in the multimedia video project All About Us, including Digging in the Dirt, the top ten hit Steam, Blood of Eden and Kiss that Frog.

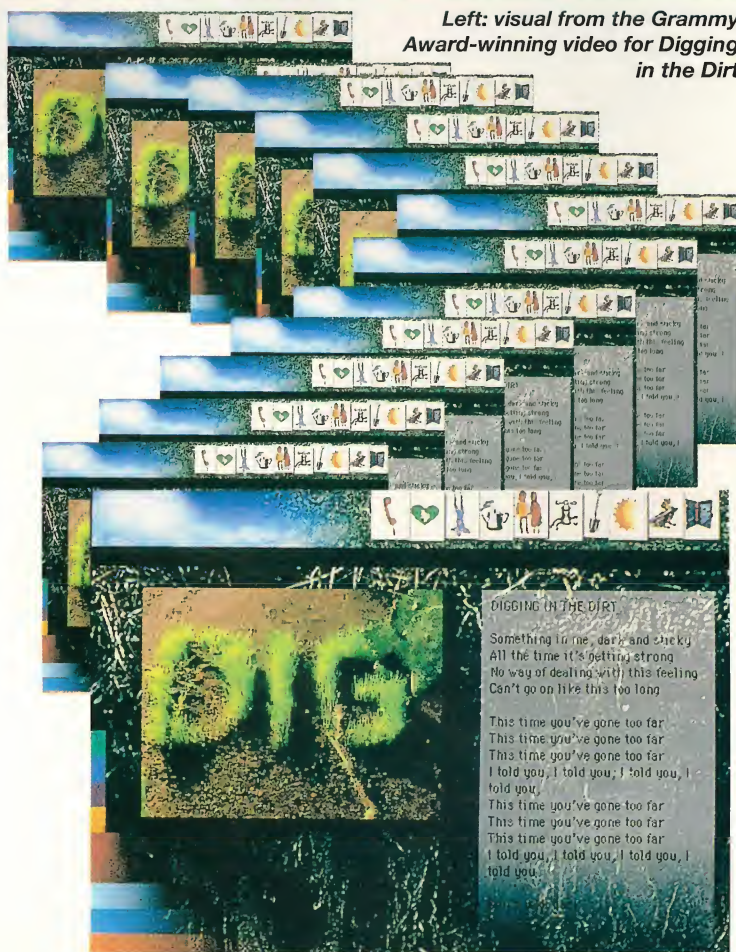
television set, is just the beginning. He talks about pockets of the third world and then whole economies shifting straight into the information society, without passing through the industrial stages, and of governments being unable to censor the movement of information.

On the wider scale, he sees interactive media as a means of empowerment.

"I think the new media will empower people because it provides us with a lot more tools," he says. "It will also give us access to other areas, so we won't need to acquire great skill levels in each field to have the possibility of utilising what those facilities have to offer. In other words, if in creating a particular musical or visual package you want to use someone else's ready-mades, you might say, 'That's a great groove, now I'm going to bring that in', or 'This is a great image, I'll use that', or 'This is a great way of manipulating images and I'm going to take a bit of that'. We'll all be given these creative grab packs."

"This is a great time to be working. Right now it feels as if we are on the tip of a revolution. These new media are coming at us very fast and they're going to transform the world in which we live. They're certainly going to transform the music business and there's a tremendous feeling of excitement. It's like the early days of rock when it seemed that the field was wide open and a universal culture was taking over the world - there was this big sense that anything could happen. I'm getting a similar sort of buzz at the moment. A lot of us who have an affinity towards visual things - pictures, film and video - are going to fall into becoming experience designers. In the same way that we built a specialist label with Real World Records, we're going to build an experienced design label with Real World MultiMedia. This is where I want the centre of my work to be in the future. I'm really pleased to be able to take the first steps with Xplora 1."

Left: visual from the Grammy Award-winning video for Digging in the Dirt



Quotes taken from an interview with Peter Gabriel by Martha Ladly, editor of The Box, in autumn 1993. For more information on The Box phone 0225 744464.

Please note that Xplora 1 is currently only available on CD-ROM, which will not work on a CDi player.

Gasp! at our explanation of data compression. Gulp! when we spell out those MPEGs. Swoon! as Tim Frost of Home Entertainment magazine discusses how Digital Video works...



MPEG the encoding system used for putting film onto CDi discs, makes the impossible possible. First it manages to turn film into Digital Video, then it throws away 99 per cent of the digital signal and still produces video quality that matches the best that VHS can ever achieve.

When you turn film into Digital

Video, you end up with a stream of electronic computer bits (ones and zeros) that spew out at the rate of 160 million per second. To get this onto CD means zapping enough of those bits out of the system to bring the numbers down to only 1.2 million every second - the rate that CD reads digital audio.

To develop a system of video

data reduction was beyond the capability of any one company, so an international committee of specialists in moving pictures and sound was assembled, called the Moving Pictures Expert Group (MPEG). The MPEG committee involved 200 people from all areas - TV companies to computer games publishers - and devised an interna-

tionally agreed standard in 18 months.

SO HOW'S IT DONE?

MPEG isn't one process. It's several, all strung together to create that enormous 99 per cent reduction in data rate. A lot of the techniques use some very hairy maths which we will totally

COMMPRESS FOR ACTION



ignore as it all gets a bit complicated.

Instead, we will go through the process as though you were on a bit of film being turned into Digital Video.

First you are run through a special projector system with a built-in camera which transfers each of your frames onto a broadcast quality Digital Video recorder. Now in tape form, you are fed into the MPEG encoder which is a high-powered computer with some extra image-grabbing hardware.

The system first reduces your broadcast quality images to a more basic video quality, around S-VHS level, slimming you down by some 80 per cent but still making you look good on TV.

In the computer, your images are processed in two entirely separate ways. First, each frame is looked at as though it were a single still picture. The system breaks your single picture down into small squares, each one eight pixels square (a pixel is the smallest single dot that the screen can display).

If the computer wrote down the colour and position of every dot in that square it would take up a lot of space. Instead, MPEG looks at the differences between pixels in the square. If it is a square covering a tiny part of your blue jacket, all the pixels may be exactly the same blue. The information then passed on about that square effectively describes the blue and says there are no other differences in that square. That takes just a few bits of data, compared with describing every individual pixel.

After that, MPEG starts looking at each of your frames in turn and compares little squares between frames. If you are not moving much, many of your squares remain the same from frame to frame and the MPEG encoder just sends a simple repeat instruction. Even if you are moving, many squares will remain the same but just change position. MPEG hunts those out and sends off a short instruction that says "repeat the square but move it a bit" - which takes a lot less computer data.

The system works impeccably until there is a lot of detail (in other words, until few squares are of just one colour) combined with a lot of movement (there are too many instructions to say what's moving where). At this point the system can run out of processing power and you have to make compromises.

One option is to soften you up a bit and make those edges

less hard. Fewer hard edges means less variation within squares, and the single-image encoding becomes more effective. The other choice is intentionally to even out some of the data differences in each square. Your details are slightly less accurately described, but this does save on data. This means the squares now only approximate to your original look, and it becomes just possible to detect where one square stops and the next one starts.

The tricks that Philips and the film companies like Paramount are learning fast are how to transfer the film to Digital Video so that when these compromises are made, they can't actually be seen.

That's where big improvements have been made over the last year. Early Top Gun clips produced last year were pretty dire. Now they're getting the hang of it, the finished production versions overtake VHS and move towards LaserDisc quality.

WHAT IS DIGITAL VIDEO?

Are you completely baffled by the plethora of terms banded around in the wonderful new world of multimedia? Full Motion Video, Digital Video, Video CD and CD Interactive, to name but a few. What do they all mean?

FULL MOTION VIDEO

The generic term used to describe the process of digitally encoding full-screen video onto a standard 5 inch compact disc. The technique used is MPEG encoding. MPEG stands for the Motion Pictures Expert Group, an international body set up to set a standard for digitally encoding film and video on CD.

DIGITAL VIDEO

Philips's own version of FMV. Early films and music videos released by Philips on the Digital Video format play on a CDi player with DV cartridge, an Amiga CD32 with FMV cartridge and a PC fitted with the ReelMagic MPEG board. Future films will be encoded to the Video CD format (see below) which will make them compatible with a much wider range of platforms. Each disc contains up to 74 minutes of film or video. This means



Top: Michael Douglas stars in Black Rain, one of the first films to be released on CDi. Middle: Priscilla Presley in Naked Gun 2 1/2. Right: Philips's Digital Video cartridge, which makes it all possible

most films are on two discs, which have to be swapped over half way through.

VIDEO CD

The Video CD standard has been formally agreed by a group of top electronics companies including Philips, Matsushita (Panasonic and Technics), Sony, GoldStar, JVC and Commodore.

Any Video CD disc will play back on a Philips CDi player with DV cartridge, Amiga CD32 with FMV cartridge and 386 PCs and Apple Macintosh computers equipped with CD-ROM XA dri-

ves and special MPEG video playback boards.

They will also run on dedicated Video CD players (a number of manufacturers are expected to introduce these later this year) and the 3DO system with FMV.

Video CD discs used with the correct player will play on all TV sets worldwide, including PAL, NTSC and SECAM. They can store up to 65 minutes of high-quality digital audio and VHS-quality video on a single disc. The discs will come in single, double or triple packs depending on running time.

COMPACT DISC INTERACTIVE

This is the system developed by Philips to play games, films and music videos on all CDi players (fitted with a DV cartridge where necessary). The system will play all CDi discs, Photo-CD discs, Video CDs and standard audio CD discs when the player is connected to a hi-fi system.

PHOTO CD

A system developed by Philips and Kodak which puts up

to 100 high quality photographic images on a CD and lets you watch them through a TV. You can have a standard 35mm photographic film transferred to a Photo CD disc at selected high street developers.

THE ARTEFACTS OF LIFE

A full explanation of all those Digital Video wrinkles.

Line structure: the MPEG 1 picture is made up of fewer lines, so on large screens and projection TVs the line structure is a bit more evident. In real terms the resolution is similar to VHS.

Blocking: on some material it's possible marginally to detect the squares into which the picture is broken up. This is a very subtle version of the block effect used to disguise faces on investigative TV programmes.

Softness: lines in particular are not so clearly marked out. The picture is intentionally "softened" when film images carrying a lot of fast-moving detail are transferred to DV.

Blocking and softness are not normally present in the DV picture; they occur only when the images that are being processed contain a huge amount of detail and are changing rapidly - pushing the MPEG 1 encoding system to its limits. This only happens for a very small part of the time.

Judder: moving objects on the screen seem to jump forward a little every now and then. Not strictly an MPEG 1 problem, this



DV AT THE MOVIES... each film disc is divided into separate "chapter" headings which are displayed on the main menu (top). Click on a particular chapter, and the film will immediately jump to that point in the film. Pressing an action button during playback will bring up the subsidiary menu (above)

Philips's CDi player fitted with a DV cartridge is the first consumer system able to play films and music videos off a standard five inch compact disc



is seen only on Digital Video titles made for the US market, where pictures are encoded at 24 times a second.

The player inserts a repeat every second to bring the number of frames up to the 25 a second needed for British PAL televisions - hence the jump. Digital Videos produced for the European market do not have judder.

WHAT'S WRONG WITH VHS?

VHS suffers from its own roster of problems, which include chroma shift, head and tape wear, tracking problems, noise and dropouts, tape damage, variable duplication and lower resolution.

Once Video CD disc and hardware production is in full swing, and everyone has worked out how to get the best out of the format, it will compare pretty closely to S-VHS on a good day and miles ahead of VHS when that is having a bad day. VHS's one overriding advantage, however, is that you can record on it.

CONTROLS

Pressing an action button on the remote control or Touchpad brings up a control panel on screen reminiscent of a tape deck or VCR control panel. This provides access to the play/pause, fast forward, fast rewind, stop and skip buttons which can be activated by moving the cursor onto one of them and pressing an action button. If you just want to watch the film

straight through, simply press "play all" at the beginning.

The main menu provides a series of "chapter" headings which divide the film into sections. By clicking on any section, the disc will immediately jump to that part of the film.

WHAT'S COMING NEXT?

The beauty of MPEG is that the picture is in digital "computer" code and it is possible to do all sorts of clever things with it. As the basic MPEG decoding deals with so much of the hard work, the cost of adding new tricks onto a DV player won't be that great.

Several improvements could be added to deluxe players in the future, for tens rather than thousands of pounds. Line-doubling, which creates new lines to fit between the 288 lines of the MPEG 1 image, would increase the resolution of the picture on large screens.

Real picture sharpening and enhancing is another possibility; so is adding in all sorts of video effects and colour changes.

Useful gizmos that will gain a foothold in the market will be the ability to zoom and create pictures-within-pictures. This last option will let programme makers show several views of a single event - say a football match with the conventional "chase the ball" coverage on the main screen, but with inserts from cameras behind the net and covering the full pitch.

THOSE MPEGS EXPLAINED IN FULL

What the Motion Picture Expert Group acronyms mean. When we talk about MPEG for Digital Video, we are talking about only one of several MPEG standards that are being developed. CDi and Digital Video use MPEG 1, which is the first standard to be internationally agreed.

MPEG 1

This is the system designed primarily for computer images, rather than TV use. A computer system uses 288 lines to build up each full picture. For film, each frame is scanned twice and the 25 pairs of pictures are sent off to the computer or TV screen. The sound system uses a stereo format almost identical to that used on Philips's DCC digital compact cassette. This can still produce surround sound as the stereo signal carries the Dolby Surround matrixed information.



MPEG 2

As MPEG 1 developed, broadcasters realised that they would like a version developed primarily for TV work. The picture on your TV is made up of 576 picture lines, twice as many as the picture on a computer screen. TV transmits the odd lines (1,3,5...575) first, and then one fiftieth of a second later the even lines (2,4,6...576). When these are "interlaced" in between the odd lines, your eyes see the two sets as one complete image. This interlaced format needs slightly different ways of encoding the data. Broadcasters also want more than two audio channels, so the MPEG 2 spec includes six channels of discrete digital audio.

MPEG 3

MPEG 3 doesn't exist. It was going to be the standard for high-definition TV, but work on MPEG 2 is going so well that HDTV is now part of that specification.

MPEG 4

MPEG 4 is going to be the standard for getting pictures onto things like ordinary telephone lines or computer floppy discs. It is just coming under development now, and could lead to mobile video phones by the end of the century.



SURROUND SOUND

Nic Tatham of What Hi-Fi? magazine explains how you can achieve stunning home cinema sound effects using your CDi player and a Dolby Surround Sound system to bring the action into your living room

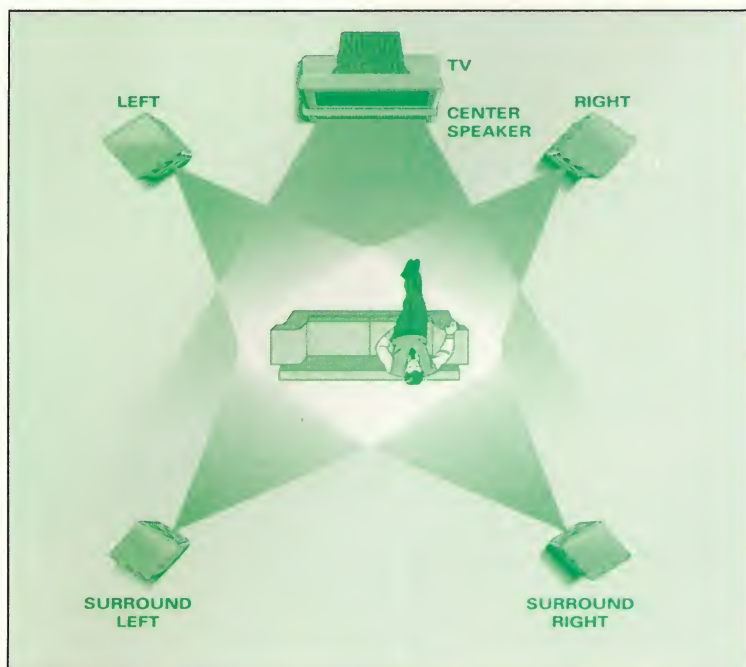


Just a few years ago it seemed an impossible dream. Well, really, whoever thought that you'd be able to pack a full length feature film on what looks like no more than a conventional CD? It's now a reality, thanks to the boffins at Philips, who have worked the impossible, and created the most spectacular multimedia format we've ever seen - Digital Video on a five inch disc.

But there's a whole lot more to CDi DV than simply superb picture quality. After all this is also an *audio/visual* product. Not surprisingly, you'd have high expectations of the sound quality from a CD - based format, and lurking deep within the microscopic pits of the disc, there's a seriously impressive soundtrack, that in true cinema tradition, recreates the "being there" experience of movie watching.

It's called Surround Sound, or to be more precise, Dolby Pro-Logic Surround Sound. The Pro-Logic is the domestic version of Dolby Labs' sound system developed originally for use in cinemas. The Pro-Logic soundtrack contains no fewer than five channels of information which, when a CDi player is hooked up to an audio/visual (AV) amplifier, or separate Pro-Logic decoder, can be transformed from a conventional stereo player to a movie machine whose sound will blow your mind.

What you need then is either this decoder which bolts onto a normal hi-fi amplifier, or the more common integrated AV amp which does all of the decoding, as well as provide all the amplification for the neces-



Above: a schematic diagram of how a Surround Sound system should be set up for maximum effect. The two rear speakers should be positioned behind the viewer. **Right:** Philips's FR940 Dolby Pro-Logic receiver

sary Surround Sound speaker package. On average, this means five speakers, with the extra surround effects delivered by a centre channel speaker and a pair for rear effects, which combined with a main front pair, produce the enveloping spread of sound that is home cinema.

All current DV film releases are encoded with Dolby Pro-Logic, and you can forget any rumours about the DV's sound quality suffering because of its relatively high data compression. The digital quality is simply breathtaking with a wealth of surround info on tap. The sound is processed and split by the decoder and then fed to the different surround channels.

The centre speaker, which usually sits on top of the TV screen, handles mainly the dialogue from DV movie soundtracks, while the loud bits (explosions, gunfire and other general chaos) are steered to the main front speakers which are there to provide the bass weight from the Dolby surround action. At the receiving end on the rear channels, a pair of speakers, which need to be placed behind wherever you're sitting, provide the final element of Surround Sound, and basically give the impression of helicopters and planes passing overhead, gunfire ricochets, that kind of thing.

Surround Sound on DV, just like other video formats, such as LaserDisc and VHS, is all about

channel steering and separating the sound. Top Gun, despite its rather clichéd image as the Surround Sound test film, is still as good a test of any for a good audio workout. DV's digital surround soundtrack is rich in acoustic content, the dogfight scenes from the movie sound so realistic, that you can be excused if you duck every time a fighter powers overhead. One of the latest releases, Star Trek IV, is much the same, especially the opening scene when the USS Excelsior is hit by an energy shockwave from the planet that's just exploded. The Surround Sound brings out a loud metallic clang as the ship is hit and it sounds so convincing that you can almost feel it.

Films aren't the only CDi DV titles to get the Dolby Pro-Logic treatment, some game and music disc soundtracks also



Above: Mark Smith, the lucky winner of our £2000 home entertainment system competition

contain Surround Sound. The spooky 7th Guest will seem all that more haunting with the sound coming from all directions as you explore the rooms of Stauf mansion. The action can get a bit personal as the spooks creep up behind you. Don't even think of turning the lights off while playing, unless you have nerves of steel!

If you haven't heard just how good CDi DV sounds, then to

quote from an advertising slogan, you haven't heard the half of it. Without using the Dolby Surround Sound, you aren't really hearing a quarter of what's contained on the disc, let alone half of it.

For further information, contact Philips on 081 665 6350 (ext 8199), Sony on 0784 467000 or the What Hi-Fi? helpline on 081 943 5011 (open every Thursday 5.30-7.30pm).



WHAT EQUIPMENT DO I NEED TO PLAY DIGITAL VIDEO FILMS WITH SURROUND SOUND?

There are several ways you can create cinema sound in your living room using your CDi player.

The easiest, and most expensive, is to buy a TV set with a Dolby Pro-Logic Surround Sound decoder and speakers built in. A number of manufacturers make these in 25 inch and 28/29 inch screen sizes, with prices starting from £800.

However, if you have a TV you are already happy with, you can buy a separate Dolby Pro-Logic amplifier and receiver which you hook up to an existing stereo source such as a NICAM TV or CDi player. Of course, for this option you will also need extra speakers. If you already have a NICAM stereo TV, then you will need a mono speaker on top of the TV to carry speech, and two extra Surround Sound speakers to carry the left and right Surround Sound channels behind you.

Philips offers the 940 series a/v Dolby Pro-Logic receiver which can be hooked up to your TV, CDi player and extra speakers. This offers the five channel sound of Dolby stereo. As well as the normal left and right stereo channels, it has a centre channel which "fixes" the sounds to the images on the screen, and two rear channels which draw the audience into the action. The FR 940 receiver costs £449.99.

Alternatively, Philips manufactures the Home Cinema Sound System II (22AV1440) retailing at £579. This is a TV cabinet stand with space to house your TV set and two peripheral items such as a CDi player and VCR. Built-in to the cabinet is a Dolby Pro-Logic amplifier plus five speakers, including two woofers. Two surround speakers are supplied with the unit.

You can also make use of your existing hi-fi system by buying a Dolby Pro-Logic add-on that can be plugged into your existing amplifier and speakers for the front stereo channels. Again, you only need to buy three more speakers (and in some cases an extra power amp) to turn your system into a fully-fledged cinema sound set-up.

If you don't want the hassle of buying separate extra speakers, you can alternatively buy an all-in-one cinema sound package such as Sony's all-inclusive Pro-Logic system. This gives you a Pro-Logic processor/receiver plus five speakers for around

£350. It includes everything you need to add Pro-Logic to a stereo video source.

Philips will switch to the much discussed Video CD format for films and music videos over the next few months. But what does this actually mean? Andy Clough unravels the mystery of...

VIDEO CD

CDi owners may well have felt a little baffled of late. First there was Full Motion Video, then came Digital Video and now (fanfare please) we have Video CD. So what, as they say, is going on?

It's quite simple, really. Philips was the first company to produce a commercially available system for playing films and music videos off a standard five inch compact disc. Any CDi player fitted with a DV cartridge can do this.

The first films and music videos on compact disc were produced to the so-called Green Book standard for CDi. This means they will play on a CDi machine with DV cartridge, Amiga CD32 with cartridge and a PC fitted with the ReelMagic MPEG board. Obviously, this limited the size of the potential market for films on CD to those people who owned one of the above systems.

Now several of the big consumer electronics companies have agreed a new, multi-platform standard - Video CD - which will enable future films and music videos to be played on a much broader number of multimedia systems. Video CD is based on the White Book Karaoke CD

standard agreed between JVC, GoldStar, Sony, Matsushita, Commodore and Philips.

Video CD won't make any discernible difference to how the films play on a CDi machine. What it will mean is that any Video CD title can be played on Philips's CDi system, an Amiga CD32 with DV cartridge, a 3DO player with cartridge, 386 PCs and Apple Macs equipped with CD-ROM XA drives and special MPEG video playback boards, and dedicated Video CD players.

Technics is already gearing up to produce its own Video CD players. Three prototypes were unveiled at the Consumer Electronics Show in Las Vegas last January: a five disc multi-player, a mini system with Video CD player and a portable player with flip-up LCD screen.

The broader choice of hardware will open up a much bigger

market for CD films and videos. It is estimated there will be one million systems capable of playing Video CDs by the end of 1994. However, it should be noted that the Video CD standard only applies to linear, non-interactive software. Computer games will still only play on the system for which they were designed (ie CDi games will only work on a CDi player).

The basic premise of Video CD is the playback of MPEG (Moving Pictures Experts Group) data. This is a set standard for the conversion and data compression of an audio and video signal into digital data capable of being stored on disc and then de-coded so it can be played back as standard video and stereo audio signals. (See technical feature on pages 30-33). Video CD is a worldwide standard. It will play on all televisions

fitted with the correct playing device, including PAL, NTSC and SECAM.

What this means for the CDi owner is that you can buy any Video CD compatible software and play it on your system.

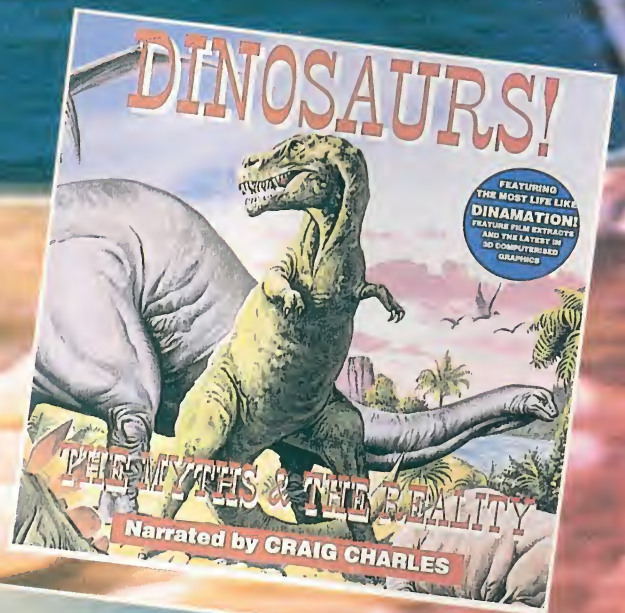
This should really expand the choice of software. To date, CDi owners have only been able to buy software sold by Philips specifically for the CDi platform. Now, a number of other companies are planning to release Video CD titles.

The first company in the world to manufacture a Video CD disc commercially is Discronics. This British company has teamed up with Castle Communications to produce the world's first three Video CD titles, which are due for release this month.

Castle's three titles are Pavarotti, Nessun Dorma; the



Top: David Bowie's Video Collection will be released by PMI on Video CD this spring. Left: Tina Turner, Simply the Best, and Iron Maiden, The First Ten Years, will include additional elements on Video CD such as album covers



History of Aviation; and Dinosaurs, Myths and Reality.

Disctronics is also working with the Arts Council and Pascavision in France to produce a Video CD version of the Opera Imaginaire VHS video which went on sale six months ago. Opera Imaginaire comprises 12 different opera arias brought to life by state-of-the-art animation, including Tosca, Carmen and Lakme. It runs for 52 minutes and will cost £19.95.

Disctronics general manager John Metcalf reckons there could soon be 50 Video CDs available.

It is the music industry which is leading the way in adopting the new standard. BMG Records and Picture Music International (part of EMI) have announced they will release a selection of their best selling VHS music videos on Video CD. Six titles from EMI's top artists are due out in April. These will comprise straight reissues of existing videos, and three updated version of the VHS versions. The straight reissues are: Queen, Box of Flix (three discs); David Bowie, The Video Collection; and Pink Floyd, Delicate Sound of Thunder.

There will also be three updated titles: Tina Turner, Simply the Best; Iron Maiden, The First Ten Years; and Pet



Top: one of the first titles to be released by Castle Communications will be Dinosaurs, Myths and Reality. Above: Queen, Box of Flix will be available in a three disc set for £24.99 from Picture Music International (part of EMI)

Shop Boys, Videography. These will include additional elements such as album covers and track lists. Two disc sets will cost £19.99, three disc ones £24.99.

PMI managing director Martin Haxby says: "Video CD is one of the most significant software developments this year, bringing CD-ROM into a much greater number of homes. This format will help the consumer overcome an inbuilt prejudice towards new technology by showing that the five inch compact disc can be

seen and heard through a variety of machines connected to a TV or hi-fi system."

BMG is planning to release five Video CD titles in the UK, but these have still to be announced.

BMG and PMI's Video CD music titles are being produced by OmniMedia, which specialises in the development of multimedia software. According to OmniMedia director Allen McCaskill, each disc will contain up to 65 minutes of video with

full CD quality stereo audio. However, it is important to note that the audio track contained on a Video CD disc cannot be played through a standard audio CD player. Video CD discs will come in single, double or triple packs. They will also include full CD functionality - such as instant track access, fast forward, skip and random play.

Philips says it will start manufacturing all its films and music video discs to the Video CD standard this spring.



Every breath you take...five kids guv...every move you make...gawd bless you lady..." The improbable sound of Sting's exquisite squawk reverberates around Ladbroke Grove Underground station. His mellifluous ballad of betrayal and surveillance floods the tunnel between east and westbound Metropolitan lines. The noon day tube travellers' reactions to the busking superstar are a joy to behold: several frown inscrutably (they're not going to be fooled by some bloke who just happens to look and sound exactly like Sting); some catch themselves gawping and scurry on self-consciously; a few stop dead in their tracks; others are completely derailed and shunt spellbound towards the wall.

The most touching response, however, is from a young Spanish girl who freezes in the headlights of his rough-hewn handsomeness, whispers "Eez Steeng", and drops down on the station steps in stunned surprise. Steeng, ever the consummate showman, addresses the middle eight to her. "Oh can't you see?/You belong to me/How my poor heart aches/With every breathe you take."

It's too much. The big brown eyes fill up and she has to ask her friend to pinch her. She never thought London would be like this.

The steps begin to clog with bemused customers. Should they go or is that the intro to Message in a Bottle? And if he does Roxanne, then to hell with it, they'll just have to be late.

Sting, nimbly picking at his acoustic guitar, clad in a duffle coat he claims to have last worn when he was 11 (with a shrivelled conker in the pocket to



Sting, whose album Ten Summoner's Tales is to be released on CDi, talks to his old mate Bob Geldof. Adrian Deevoy of Q Magazine tags along

STING SPEAKS



prove it), does all this and more. He plays Love is Stronger than Justice from his latest album Ten Summoner's Tales, he runs through Wild Thing, halts a version of Brown Sugar halfway through the introduction because he doesn't know the words and "Mick Jagger would probably want a royalty" and then, having warmed up, he encores with a gorgeous reprise of Message in a Bottle, replete with punter-pleasing Spanish guitarisms, and concludes the recital with a turbo-throated Roxanne. It is quite a splendid performance.

"That was bloody great," enthuses Sting, dutifully handing in his tube ticket.

It's been a marvellous morning and what's more he has augmented his estimated personal fortune of £40m by 75 pence.

Sting is lunching with Bob Geldof, old spar and one-time fellow saviour of the planet. En route to the literary club where they are meeting, Sting enthuses about Geldof's "no bullshit approach to life. You are always guaranteed a full and frank discussion". Before their meeting, Geldof requested a copy of Sting's latest LP and, just in case retaliatory ammunition was needed, Sting ordered up Geldof's last two solo efforts.

As the cab pulls up, Geldof ambles into view. Sting bounces out and a manly Mafia-style hugathon ensues. "How'reya big boy?" smiles Geldof. "How was the busking? I bet you only played your own songs."

"I was going to do Rat Trap," Sting counter punches, "but it was too complex for me melodically." Touche, Oscar!

Lubricational Irish coffees and glasses of wine are ordered and a three hour conversation commences. For the most part, Geldof takes the lead, firing questions, cracking jokes and laughing like a blocked drain. Sting is a more cautious customer, thinking before he speaks (an alien notion to Geldof), gently jabbing and always on the look out for a wind-up.

Q: Bob, what did you make of Sting's new album?

GELDOF: I thought Fields of Gold, which is a beautiful song, sounded very Irish.

STING: It doesn't! There's no diddy diddies on it. (Laughs).

G: But it's begging to be diddled. (Laughs).

S: It is devoid of diddle.

G: You seem really cynical about yourself. There's a line. Am I a man or a mouse?/I looked in the mirror and the mir-

ror squeaked.

S: I am not sure I was writing about myself.

G: Oh yes you were. Come on! Don't give us that old one.

S: Maybe by accident. But what I did was say, 'I'm going to start writing on 1 April and finish on 31 August'. I'm going to be a songwriter and I'm just going to write songs, not necessarily confessional or autobiographical songs, just songs. I didn't really want to write about me. I'm a songwriter. Do I have to slash my wrists every time I want to write a song? Having done it on Soul Cages and exorcised a lot of ghosts, I didn't want to excavate another trauma, I just wanted to write songs for fun.

G: Do you think if you wrote a song like Every Breath You Take again, it would be a hit?

S: I'm not sure I want to do that. I'd rather sell discreetly, as I do.

G: At least you have that luxury. (Laughs).

Q: Would it satisfy your ego to have a big hit single?

S: My ego is fairly well satisfied.

G: It must be by now!

Q: Wouldn't you like to be more famous?

S: No, I'm as famous as I want to be.

G: What kind of a question is that? I'm not flattering him, but Sting is incredibly famous. He has got immense credibility as a writer and musician.

Q: Do you think you have?

G: Not at all. People wish I'd shut up, go away and do anything else but music, but that's difficult when it's the one thing I really love doing. If I didn't do it, something would seriously snap. It's absolutely central to me. It's the one thing in which I invest everything, physically, financially, psychologically, emotionally. It may not work for other people, but in my life it's the big thing.

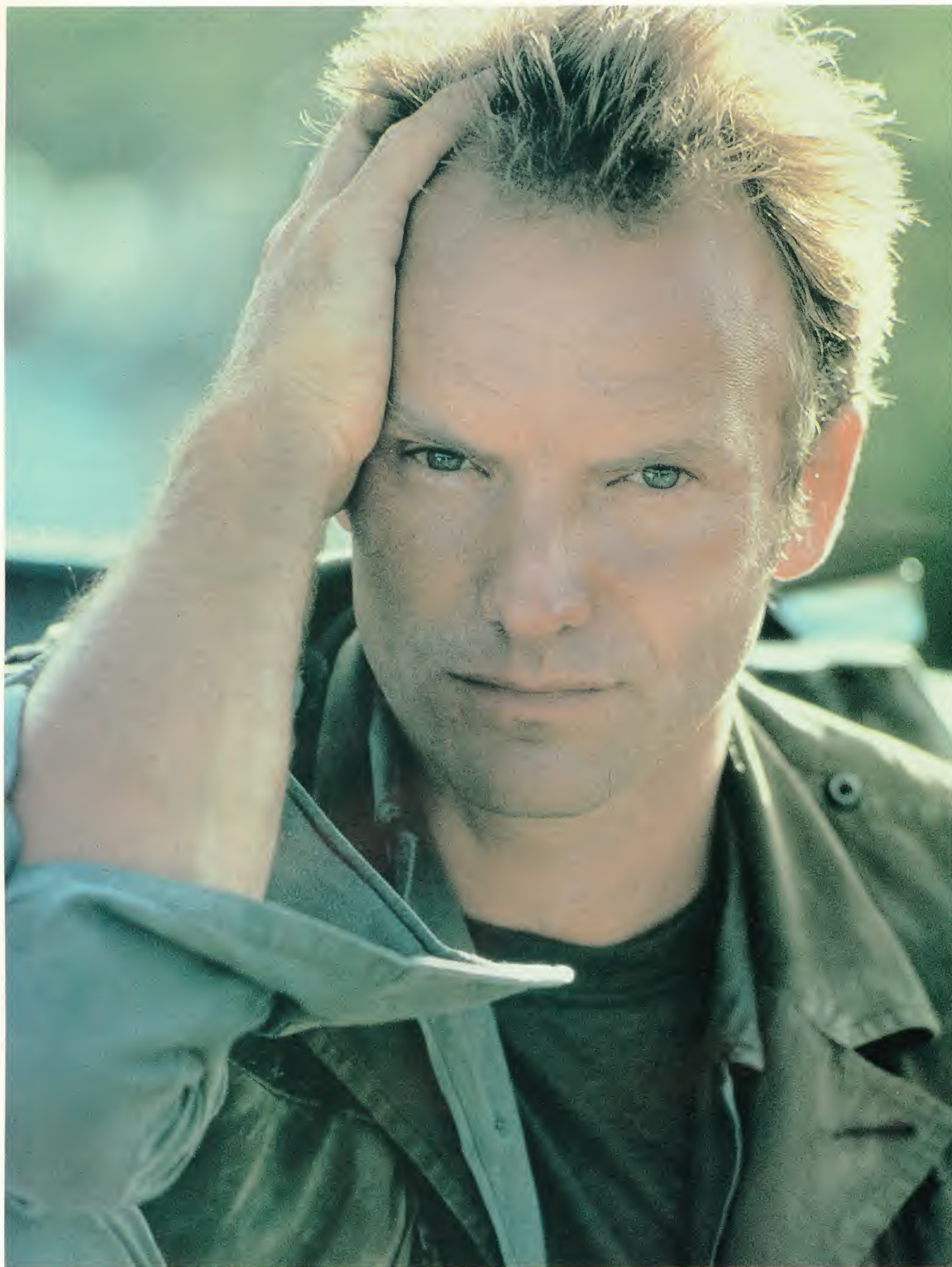
Q: Does it hurt then that people don't want it?

G: I'm not hurt by it, and I'm not angered any more, but it's annoying that they can no longer get past the baggage that I carry with me.

S: So people don't want you to be good at more than one thing.

G: What challenges you? Do you set up targets for yourself to stop from getting bored?

S: You have to have a gameplan. How do you hang in without becoming irrelevant and ending up on The Word as a has-been? I want to go on that show next week and shoot everybody. I think I'd get off.



I think it would be seen as justifiable homicide.

G: They'd probably hand you the gun.

Throughout punk, Sting and Geldof were seen by the central core of London punk bands as little more than bandwagon-jumping lepers. Sting, after all, came from a jazz background. His music had been rejected by all the major record companies for "having too many chords". The Boomtown Rats existed between the sweatily unfashionable buttocks of R&B and pub rock. Did the two princelings of pop funk feel like outcasts?

S: Well, punk was a flag of convenience for both of us. We were four or five years older, which counted for a lot in those days. But we also had a fair bit of musical experience and we could actually play, which was total anathema to the punks. We were good musicians and that wasn't politically correct at the time.

G: People said we tried to jump on the punk bandwagon but we had a saxophone for heaven's sake!

S: I remember Stewart (Copeland) threw a party at this squat he had in Mayfair and The Pistols, and the people that would become The Clash and Generation X, all turned up and Stewart decided that this would be the next big thing and that he was going to form a new band. So I joined this ersatz punk band with Stewart and things started to happen.

G: You loved being a pop star, didn't you?

S: So did you!

G: Yeah, but I feel a complete idiot. But it wasn't a sexual thing with me at all because I'm just not sexy. I'm a bit of a prat, actually.

G: But Sting, you worked the sex symbol angle pretty hard.

S: It was good fun. Appearing in magazines, taking your shirt off. It was a laugh.

G: But you still do that.

S: Of course I do. I've still got a body, darlin'.

G: The one thing that made me want to be successful more than anything was there was this big bash of all the new bands at that time: The Stranglers, Pistols, Clash, Damned, Ramones, Talking Heads, Elvis, Generation X, The Rats, and everyone else was invited except for us, and when they arrived they wouldn't let us in because we weren't cool. More than any-

thing else that motivated me to succeed.

Q: When did it dawn on you that you were going to be successful?

S: When I was 12. I don't know where I got the confidence from but my plan was that I'd teach for two years and then I'd go to London, which is exactly what I did.

G: Sting, the one thing that everyone thinks about you, and it irritates me, is that you seem so self-assured; there doesn't seem to be a chink in the armour.

an important part of your art? You get praised a lot for self-doubt. If you make a record that's full of self-doubt, everyone is like, give him a Blue Peter badge.

Q: You both seem to be currently engaged in what Bob Dylan recently described as "deconstructing the myth".

S: I think my myth is totally out of my control. I don't think it's got anything to do with me as I actually am.

G: But it has. Your myth has largely to do with this sexy geezer who writes cool songs.

S: Do I look sexy to you?

then a generation later, people saw me doing Live Aid, so there was some confusion as to what I actually did. But The Police's star never faded. They stopped when they were still massive and then you carried on. So people have a very clear, delineated idea of what Sting is about.

S: What did you think of Madonna's book?

G: Didn't read it.

Q: Did you find it at all erotic?

S: Not at all. But I enjoyed it. I thought it was funny. I think she can do what she likes now.

G: She still can't make films without being laughed at.

S: Let's face it, who can? (Laughs). When are you going to make a new movie, Bob?

G: I'm not, because I can't act.

Q: That didn't stop Sting.

G: Bitchy!

S: Well, it's not the sort of job I want to do, really. It's a very strange job to do. But, I guess, it's an attractive idea. I hadn't even been in the school play, so when someone asked me did I want to be in a movie, I jumped at it. How much did you get paid for that Pink Floyd film?

G: At the time it seemed like a lot. I got no points, which irritated the hell out of me 'cos it is a cult movie in America and Australia now.

Later, when a cab taking Sting and Geldof across London to a photographic studio gets lost, it's interesting to note their respective reactions. Geldof huffs and swears and grabs the A-Z from the driver. Sting, who still has his guitar with him, sits back and composes a little song about the ridiculousness of the situation. Geldof looks up from the map. "Shut up you Georgie twat," he reasons.

Geldof happily despatched, Sting is back at his beautiful North London home and in a more reflective, vulnerable mood. He sips his herbal tea, fiddles with some chess pieces and explains how his 16-year-old son wants to be in a band.

Sting talks about his own parents dying, the terraced house he grew up in and for a moment he looks as if he might fill up like the Spanish girl this morning. He gazes out into the mist hovering over Hampstead Heath and allows a wave of melancholy to wash over him. "It's been a fun day," he says sadly.

It's comforting to know that multi-talented millionaires aren't always happy.



Sting's most recent album, *Ten Summoner's Tales*, is due for release on CD shortly. Last month he was voted best male vocalist in the Brit Awards

Q: This is rich coming from Bob Geldof. You're hardly the world's least confident man!

G: I seem like that but I prevaricate and worry and I'm just not sure about myself a lot of the time. But you see Sting, at a gig especially, and he's just so self-possessed.

S: But that's on stage. When I'm with my family, I can be vulnerable and not quite sure about anything. Being on stage is a war. That's not confidence you see, that's armour. It's not real.

G: It is real. All that I-know-I'd-be-successful-at-12 stuff. I always dealt with it by my bombast. But it's really self-doubt. It's been the bane of my life.

S: But don't you think that's

G: No, but you work at your body out of a certain narcissism or vanity. I wish I could be bothered to do exercise because I need to. But you're very self-aware in that respect. If a photographer comes up to you, you can just turn it on. Sexy Sting. It's instant.

S: No, Bob, it's just a strategy. It's a very artificial world. How else do you cope?

G: If I tried to do that, it would be patently ludicrous, so my vibe is being scruffy. People are seriously disappointed if I don't turn up looking a mess.

S: But women still fancy you.

G: You have to remember that Sting's image is very constant. The Rats' star faded and

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PHILIPS



READERS' **SURVEY**

We decided it was about time we found out a little more about our readers, so we have compiled this simple questionnaire for you to fill in. It will help us make the magazine even better. The first 50 people to return the questionnaire will receive a free copy of Time Life Astrology on CDi, courtesy of Philips. All



entries must be sent to CDi Magazine, 60 Waldegrave Road, Teddington, Middlesex TW11 8LG.



GENERAL

- 1 Are you:
 - ☐ Male?
 - ☐ Female?
- 2 How old are you?
 - ☐ Under 15
 - ☐ 15-24
 - ☐ 25-34
 - ☐ 35-44
 - ☐ 45-54
 - ☐ 55 plus
- 3 Are you:
 - ☐ Married?
 - ☐ Living with a partner?
 - ☐ Single?
- 4 What is your approximate total household income before tax?
 - ☐ Up to £7,999
 - ☐ £8,000 - £10,999
 - ☐ £11,000 - £14,999
 - ☐ £15,000 - £19,999
 - ☐ £20,000 - £24,999
 - ☐ £25,000 - £29,999
 - ☐ £30,000 - £34,999
 - ☐ £35,000 - £39,999
 - ☐ £40,000 plus
- 5 What is your present occupation?
(Write below)

.....
- 6 Do you have any children in your household?
(If yes, indicate ages)
 - ☐ Under 5 years
 - ☐ 6-10 years
 - ☐ 11-16 years
 - ☐ 17 or over

ABOUT CDi MAGAZINE



- 7 How do you get hold of your copy of CDi Magazine?
 - ☐ Newsagent
 - ☐ Friends/relatives
 - ☐ Other
- 8 How many other people will read this copy of CDi Magazine?
 - ☐ One
 - ☐ Two
 - ☐ Three
 - ☐ Four or more
- 9 How many previous issues of CDi Magazine have you read?
 - ☐ One
 - ☐ Two
 - ☐ Three
 - ☐ Four
- 10 Would you like to see more of the following areas covered in CDi Magazine?
 - ☐ Games
 - ☐ Music
 - ☐ Education
 - ☐ Information
 - ☐ Kids' titles
 - ☐ Films
- 11 Where would you expect to find CDi Magazine on the newsagent's shelf?
 - ☐ With computer magazines
 - ☐ With games magazines
 - ☐ With men's fashion/general interest magazines
 - ☐ With hi-fi magazines
 - Other (please specify)

.....
- 12 Do you find the advertising a useful source of information?
 - ☐ Yes
 - ☐ No
 - ☐ Don't know
- 13 How often do you think you will buy CDi Magazine in the future?
 - ☐ Regularly
 - ☐ Occasionally
 - ☐ Not at all

ABOUT YOUR CDi PLAYER

- 14 Do you own a CDi player?
 - ☐ Yes
 - ☐ No

(please move to question 23)

- 15 Which model do you own?
(Please specify)

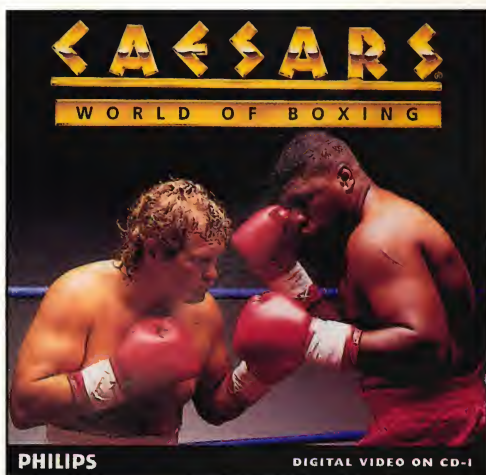
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- 16 How long have you owned a CDi player?
 - ☐ Under 3 months
 - ☐ 3-6 months
 - ☐ 7 months-1 year
 - ☐ 1-2 years
 - ☐ 2 years or more

- 17 How many hours on average per week do you use your CDi player?
 - ☐ Under 2
 - ☐ 2-4
 - ☐ 4-10
 - ☐ 10 plus



- 18 Is your CDi player used as your principal stereo system for listening to music?
 - ☐ Yes
 - ☐ Sometimes
 - ☐ No
- 19 Have you used your CDi player's Photo CD capability?
 - ☐ Yes
 - ☐ No
- 20 Do you own a Digital Video cartridge?
 - ☐ Yes
 - ☐ No
- 21 How many discs did you buy with your CDi player?
 - ☐ Discs free with player
 - ☐ Bought separately:
 - ☐ One
 - ☐ Two
 - ☐ Three
 - ☐ Four plus
- 22 How many discs have you bought in the last six months?
 - ☐ One
 - ☐ Two
 - ☐ Three
 - ☐ Four plus



YOUR READING HABITS

23 Which of the following newspapers do you most regularly read?

- ☐ The Sun
- ☐ News of the World
- ☐ Daily Mirror
- ☐ Sunday Mirror
- ☐ Daily Star
- ☐ The People
- ☐ Today
- ☐ Sunday Sport
- ☐ The Evening Standard
- ☐ Sunday Express
- ☐ Daily Express
- ☐ Mail on Sunday
- ☐ Daily Mail
- ☐ Independent on Sunday
- ☐ Daily Telegraph
- ☐ Observer
- ☐ The Times
- ☐ Sunday Telegraph
- ☐ The Independent
- ☐ Sunday Times
- ☐ The Guardian
- ☐ The Financial Times

24 Which, if any, of the following magazines do you read regularly?

- ☐ Arena
- ☐ Esquire
- ☐ Expression
- ☐ Focus
- ☐ For Him
- ☐ GQ
- ☐ Economist
- ☐ Time
- ☐ Newsweek
- ☐ The Spectator
- ☐ Edge
- ☐ Amiga Action
- ☐ Amiga Computing
- ☐ Amiga Format
- ☐ St Format
- ☐ Mean Machine Sega
- ☐ Sega Power
- ☐ Total
- ☐ Sega Pro
- ☐ Sega Force
- ☐ PC Format
- ☐ PC Review
- ☐ The One
- ☐ Computer & Video
- ☐ Games
- ☐ Commodore Format
- ☐ CU Amiga
- ☐ What Hi-Fi?
- ☐ Empire
- Other (specify)

.....

OTHER COMPUTER/OWNERSHIP USE

25 Do you own any of the following PCs?

- ☐ 286
- ☐ 386
- ☐ 486
- ☐ Apple Mac

26 Do you own any of the following games systems?

- ☐ Sega Master System
- ☐ Sega Megadrive
- ☐ Sega Mega-CD
- ☐ Game Gear
- ☐ Super NES
- ☐ Game Boy
- ☐ Atari
- ☐ Amiga

27 How do they compare with your CDi player for:

Better Same Worse

- | | | | |
|----------|--------------------------|--------------------------|--------------------------|
| Graphics | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Sound | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Gameplay | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

28 What is the best source of information on CDi developments?

- ☐ Television
- ☐ Newspapers
- ☐ CDi Magazine
- ☐ Other computer magazines
- ☐ Other

29 How important do you think CDi will become in the future?

- ☐ Very important
- ☐ Quite important
- ☐ Not very important
- ☐ Not at all important
- ☐ Don't know

30 Would you like more interactivity in CDi titles?

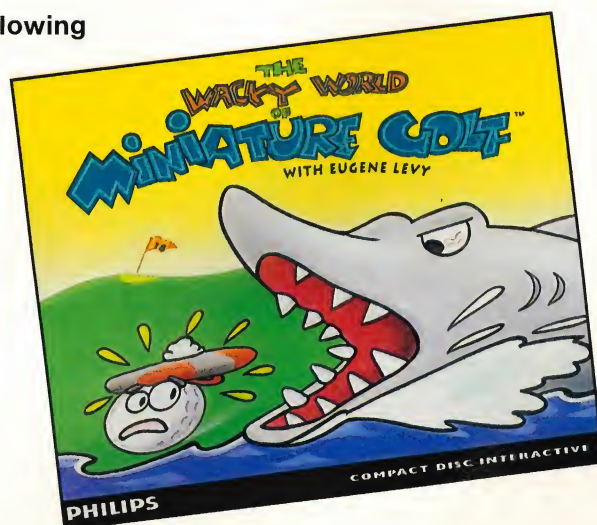
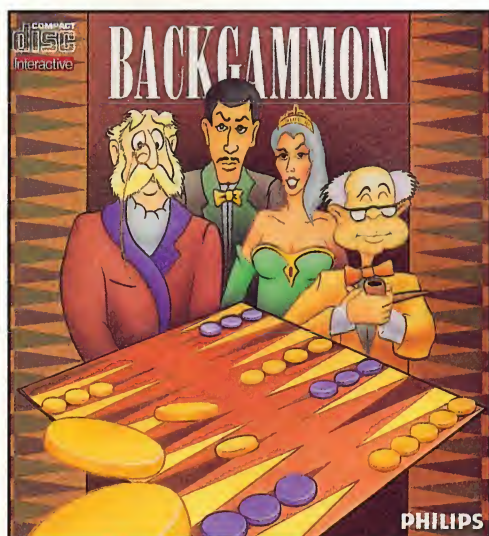
- ☐ Yes
- ☐ No

31 Do you own a satellite dish or receive cable television?

- ☐ Satellite dish
- ☐ Cable TV

32 Where have you seen any advertising over the last six months for Philips CDi players?

- ☐ Television
- ☐ Newspapers
- ☐ Magazines
- ☐ Other
- ☐ None





Top: Kiss is an electronic magazine for teenage girls with tips on fashion, make-up, health and beauty. Above: each time you switch on the disc, it will select a different chapter. There are ten in all together. Below: make up a face using the tips given



Definitely one for the girls, this. Kiss, produced by 3T Productions, is an interactive teenage magazine for girls. Think of *Just 17*, *Jackie*, *More!* or *My Guy* on CDi.

There are beauty tips from renowned make-up specialist Charlie Green, nutritional information for a healthier diet, skin care advice, interactive photo-caption stories and even the chance to give someone a makeover! In other words, plenty to keep you busy.

This is a base case title, so does not have full Digital Video. Instead, you get partial motion video in the form of a small two inch square of video on the screen. If you have seen some of the earlier CDi titles such as *Girls' Club*, you'll get the picture.

There are numerous ways of exploring the disc. It is divided into "chapters" so that each time you switch on, a different screen menu will appear. There are ten in all, including: *Late Night*, *Wild*, *Nature* and *Health*, *Be Anything You Want*, *Sun*, *Lovers*, *Colour* and *Angry*.

Each chapter includes four sections: Quiz, Beauty Secrets, Featured Look (hairs, clothes and make-up in the featured style) and Face Factory.

The latter one is the clever bit which allows you, the user, to design a face and give it a complete makeover. You can select the shape of the face, eyes, eyebrows, nose and lips and then experiment by applying different colours of eye liner and eye shadow. There are more than two and a half million possibilities. If you don't like your own selection, the make-up artist on the disc will demonstrate different looks - such as natural, wild, sporty or glamorous.

In addition to Face Factory, there are loads of other sections you can investigate. For example, *Dream Boy* is an interactive photo-caption story in which you play the part of Laura, a teenager whose mother has read her diary



and discovered her secret romance with Luke. You are put on the spot with the inevitable questions such as "Who is this Luke? - he must be a bad influence", and then have to select a reply. Judging by the (still) pictures that appear of mother, I personally wouldn't mess with this woman! She even confesses to having been a Donny Osmond fan. The outcome will vary depending on how you answer the questions.

The CDi player was desperately slow to respond on the version of the disc I tried, although it was an early version. Whenever you select an option, you have to click on the appropriate icon with a pair of red lips. This is a clever device, but it takes a couple of seconds for the picture to change.

Other parts of the disc concentrate primarily on make-up tips. Under the heading Making Eyes, Charlie Green - make-up artist to the stars - gives tips on how to apply eye liner, eye shadow or mascara.

You can then move on to the Look of Love section, where different styles of make-up - natural, party or daytime - are demonstrated to you.

By answering a series of questions, the CDi player will even analyse your character and tell you your favourite colour!

There is tons to explore and this disc will keep you entertained for hours. Kiss is aimed squarely at the teenage magazine market and is a good example of electronic publishing. The make-up tips are clear and easy to follow and will enable you to experiment with your own "look" for a variety of different occasions. Some of the music on the soundtrack is great, too.

If Philips charges around £15 for this disc, it will represent excellent value for money. You might save on those magazine bills!

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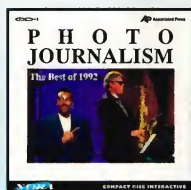


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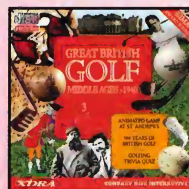


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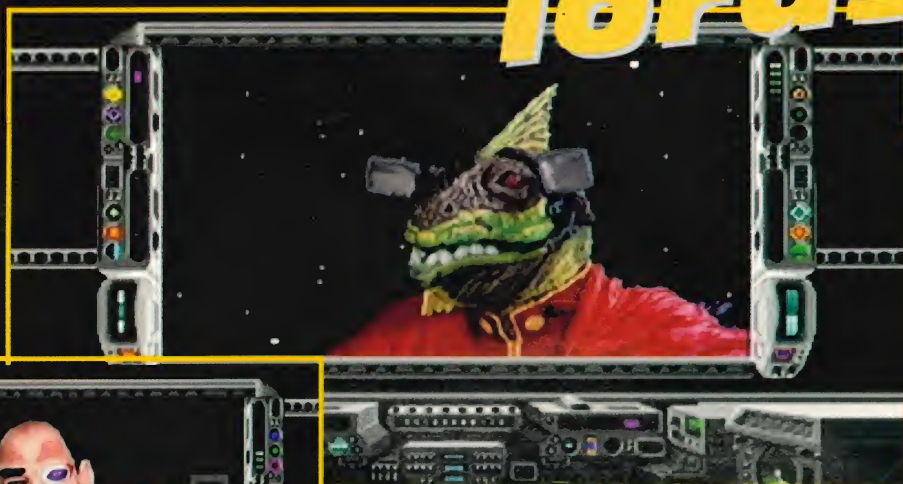
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LASER LORDS

The Player's Guide



Above: the Starlord Zendo chooses you to save the entire universe. Left: a strange creature will great you on each planet

Many of you have been tearing your hair out trying to get through Laser Lords. Here we begin the first in a series of tips to help you through this particularly complex game.

LUXOR: VISIT 1

NOTE: Visits to Sahti the Healer may be made at any time during trips on Luxor if your hit points are getting low. Remember "Rahman" (from Rahman).

Ask for Jiva (from Rahman). Remember "Baahka sent me" (from Baahka). Ask for verse one of Sooth song from Baahka. Remember "Seb sleeps" from Nebka; kneel. Remember "Lixir" from Nebka; kneel. Say "Seb Sleeps" to Makhent. Gate opens. Buy iron sword, two gold flowers and two ropes (199, 37 and 49 Taras respectively). Buy Gamean Crystal from Teb (200 Taras). Buy Paddy Wine and Seed Grog from Merti (31 and 36 Taras). Give Seed Grog to Hathor. Receive verse two of Sooth song. Use Gamean Crystal while standing behind a column. Remember "Sooth Stone Seb" from Petra. Remember "Seb set us free" from Petra. Ask for Seed of Sysis from Petra. Ask for Golden Gamean from Petra. Give gold flower to Petra. Receive verse three of Sooth song. Say "Baakha sent me".

Ask for magic vine seeds; receive three magic vine seeds (keep asking until you have three). Pick up golden necklace. Beam up and save.

ARGOS: VISIT 1

Pay for 500 Taras for temporary visa to Nosin. Ask for Mooloonut from Ligah. Buy Skulthrobium, Zittoria and Restora from Thesia (27, 16 and 175 Taras respectively). Remember "Odonato". Ask for annuls of USURP from Ahriman. Ask for commercial code from Ahriman. Buy two nectars and Bachan ale from Aleus (29 Taras and 38 Taras). Give nectar to Tantalía. Receive access Fornax entry (you will need to remember each code of the words for the code). NOTE: Do not give a second nectar to Tantalía. You will not be able to buy another one since it is a removed item in this room. If you need to access the dialogue a second time, you must give the nectar to Dyseosus and it will become available again from Aleus.

Give Bachan ale in order to access dialogue segment with codes; remember all codes. Receive napkin (you can get rid of napkin after you have finished speaking with Tantalía; it is useless). Remember "CPR2 is Ahriman". Ask for poem from Tantalía. Generate negative response from Rycus (offer him something he doesn't want). On dialogue segment generated, select keyword "Woo" to transfer to dialogue which contains the following keywords: remember "Man". Beam up and save. Remember "Might Makes Right" from Acteon. Pay Acteon 25 Taras for access to gym. NOTE: because you now have the maximum number of keywords allowed, you will have to forget one to remember another. It is suggested you forget "Seb sleeps". It is easily reacquired. Pay Acteon 101 Taras. Remember "Harpies Swoop" (Lyspaceum entry code). Pay Cadmus 40 Taras to initiate fight. Defeat Cadmus (use Jiva/Restora if necessary). Receive diamond star. NOTE: when you get diamond

star, life force is recharged and new hit points are added. You can now do the sweep kick (hold button two and joystick down). If you had to use restora to defeat cadmus, you may want to go back to Thisea and buy some more before you proceed. Pay 50 Taras to initiate fight with Opyanti. Defeat Opyanti (use Jiva/Restora if necessary). Receive cup of courage. NOTE: You can defeat Opyanti fairly easily if you use the sweep kick you got after defeating Cadmus. After you defeat Opyanti, you should be able to do the back kick (hold button two and joystick in opposite direction of kick). If you used Restora to defeat Opyanti, go back to Thesia and buy some more. Say "Harpies Swoop" to Andron. Gate opens. Say "Rahman" to Remesh. Gate opens. Receive amulet (you may now forget Rahman). Give annuls of USURP to Sodipud. Say "CPR2 is Ahriman". (Must kneel to talk to Sodipud). Receive 50,000 Taras. You may now forget CPR2 is Ahriman. Ask for "Motto" for fourth codicil of the commercial code from Lexandaller. NOTE: Motto will initiate a fight with Lexandaller. You cannot beat him. Get the fourth codicil and run away quickly. Pay 13,336 Taras to Astal for secret specs. Defeat Axja. (The script seems to suggest that the only way to



defeat Axja is by using the Hermetic helmet. As the program currently stands, he may be defeated without using the helmet).

Receive sword of Seb.

NOTE: If you used Restora during your fight with Axja, go back to Thesia and buy some more.

Pay 35 Taras to Hippias. Gate opens.

Say "Might Makes Right" to Cynicus.

Give first codicil of commercial code.

(You may now forget "Might Makes Right").

Answer "Heroes" to Cynicus.

Receive silver spoon.

Give Golden Gamean to Scardansa robe of vision.

Receive robe of vision.

Remember "Golden Fleece" from Scardansa/Themis.

NOTE: Be very careful after you give Scardansa the Golden Gamean. She will turn into Themis, and you may remember "Golden Fleece" while the Themis dialogue is present.

Should you accidentally hail or name her again after she has turned into Themis, you will lose Themis, and have no other opportunity to remember "Golden Fleece".

You must remember "Golden Fleece" to win the game. If you make a mistake here, you might as well start from the last place you saved.

Pay Lonso 200 Taras.

Say "Man" to Lonso.

Receive Jade Star.

(When Jade Star is received, life force is recharged and new hit points are added).

You may now forget "Man".

Pay Milos 150 Taras.

Gate to Corinth Carbide opens.

Ask for second codicil of commercial code from Plenyope.

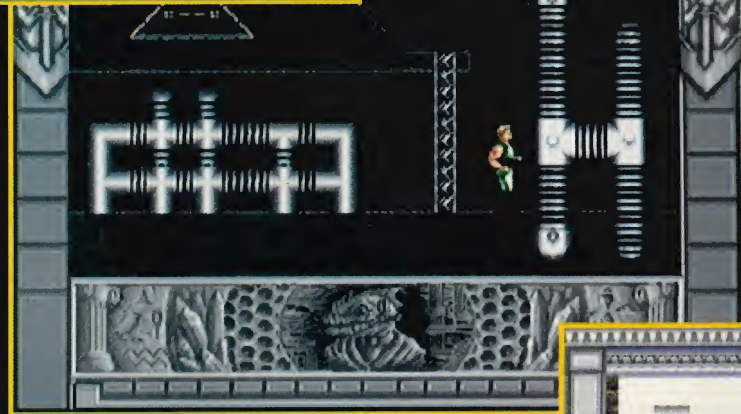
Pay Stufes 10, 000 Taras to receive hot dogs.

Use sword of Seb to knock Emdea's crystal orb head off.

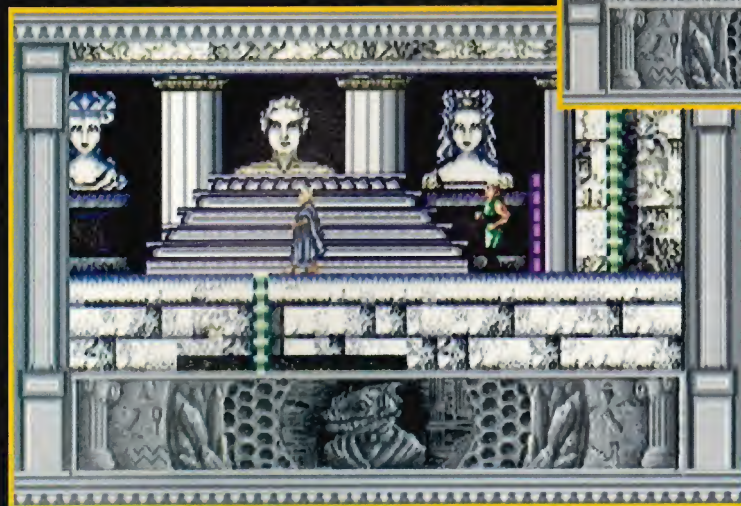
Receive crystal orb.

NOTE: Before you leave Argos, make sure you have a bottle of Restora in your inventory. If you don't, buy one from Thesia before you go.

Beam up and save.



Top: the main control panel of your space craft. From here, you can beam down to a planet, move around the universe or consult the computer. Above, right and below: some of the planets are friendly, some hostile. No one world contains all the items you need to complete the quest, so you must learn to barter and acquire knowledge



FORNAX: VISIT 1

Say "Pan Surrealism" to Erectum. Receive ship receipt.

NOTE: Until you give ship receipt back to Erectum, you should be unable to beam off the planet.

Pay 127 Taras to receive Chateaux Omega.

Pay 34 Taras to receive Fleeton Fire from Barbus.

Show Mok Ton payment. Gate opens.

Give cup of courage to Flateus Dan.

Receive injector sword.

Give injector sword to Barbus.

NOTE: He will fill it up with poison and give it right back. It's never actually taken from you.

Give Moolonut to Zeke.

Receive ticket to Kuru.

Give Chateaux Omega to Proctus.

Receive Creeg pass.

Ask for verse one of the Omegan Ode from Proctus.

Show Creeg pass to Lictus (he only looks at it, he doesn't take it).

Gate opens.

Remember "Silicasistorator" from Axis.

Ask for verse three of the Omegan Ode from Jaxus.

Ask for verse two of the Omegan Ode from Mok Jape.

Show Greeg pass or Bone to Rictus. Gate opens.

Give hot dogs to Bilius. Receive 100,000 Taras.

Give Fleeton Fire (Erif Noteelf) to Nit Kom. Gate opens.

Give Zittoria to Dok Tor. Gate to Lysistrata opens.

Remember "Polysensory Unit" from Lysistrata.

Ask Lysistrata for verse four of the Omegan Odes.

Pay Coprose 33,333 Taras.

Receive jet belt.

Give Seed of Sysis to Leta.

Receive Fleeton Nuggett.

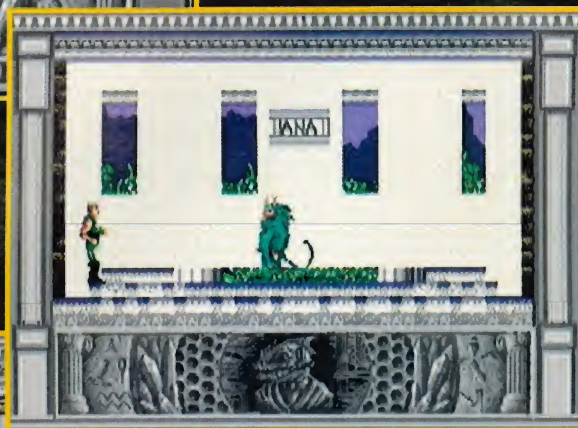
Beam up and save.

TEKTON: VISIT 1

Ask for first analect of Co-Fusion to In-Put.

Give Skullthrobium to Prime Assembler.

NOTE: Do not hail Prime Assembler, especially not after giving him Skullthrobium. If you do, he'll get a headache again



and you will have to go back to Argos to get some more Skullthrobium.

Say "Polysensory Unit" to Prime assembler, then click on VEU chip, AAU chip, TEU chip, SOS chip, GEU chip, OIU chip.

Receive VEU chip, AAU chip, TEU chip, SOS chip, GEU chip, OIU chip.

Give CEU chip to Swit-Chon.

Receive GEU.

Give OIU chip to Tran-Smit.

Receive OIU.

Give VEU chip to Graft-On.

Receive VEU.

Give crystal orb to Prof-Fit.

Receive entry chip.

Ask for second Analect of Co-Fusion from Prof-Fit.

Ask for fourth analect of Co-Fusion from Too-Bee.

Give TEU chip to Fen-Der.

Receive TEU.

Give SOS chip to Out-Flo.

Receive SOS.

Give AAU chip to Gro-Ing.

Receive AAU.

Ask for third analect of Co-Fusion from Reef-Raze.

Give AAU, SOS, TEU, GEU, OIU, VEU to Prime Assembler.

Receive Polysensory unit.

Beam up and save.

Part 2 will be published in June.

LINK PART 2

The Player's Guide

Darren Hedges, the man behind Philips's games hotline, runs through the second half of his guide to Link: The Faces of Evil. Part one was published in our February issue.

SERIGON CAVES/ICE CRYSTAL QUEST

Enter Serigon Caves. Make sure you have at least ten firestones, five lamp oils and plenty of rubies for this stage.

Enter the extreme right-hand cave. Use firestones to kill the Abominans and watch out for the falling icicles.

Pick up the ice crystal at the upper left of the playfield. Exit the cave.

Enter the middle cave. Strike the water of life at the upper left of the playfield. Your life hearts are restored and your canteen is filled. Exit the cave.

Go to the upper left of the playfield and use the power glove on the boulder-blocking Suprena's cave (on the far left).

Enter Suprena's cave.

Strike the Triforce to return to the overworld map. Fortress Centrum opens. Save game.

HARLEQUIN BAZAAR 2/MAGIC LANTERN RUN

Enter Harlequin Bazaar.

Go through the gate at the far right of the playfield.

Climb up the ladder in the left chute. Be careful of falling debris. Enter Odranoel's observatory (the left door).

Talk to Odranoel. He takes the ice crystal and changes your lantern into the magic lantern, then disappears.

Strike the Triforce to return to the overworld map. Save game.

MILITRON/WINGED HELMET QUEST

Use the power glove to destroy the boulder blocking the



hole in the mouth at the top of the playfield. Enter the hole.

About two thirds of the way along the playfield to the right, there is a skull-topped barrier. Use a bomb or the power glove to destroy it.

Exit through the door at the far right of the playfield.

Move just to the right of the door and use a rope to climb to the platform above the door.

Go through the face door at the upper left of the playfield.

Animation of Militron automatically plays.

Go to the bottom of the playfield area.

Kill Militron with sword blasts to his head.

The winged helmet appears. Take the winged helmet. The Triforce appears.

Strike the Triforce to return to the overworld map.

Glutko opens. Save game.

SHIPWRECK CLIFF/MAGIC SWORD QUEST

Enter Shipwreck Cliff.

Get the key at the far right of the playfield.

Enter the ship's hold (the door in the middle of the playfield).

Talk to Clora. She gives you an extra life heart and asks you to rescue her father.

Exit through the hole at the lower right of the playfield.

After killing as many of the flying objects as possible, climb down the rope and go to the edge of the cliff.

Use the winged helmet to jump to the cliff on the right.

Jump and cut Kulvan's chains (the guy at the bottom of the cliff). He takes the fire diamond and changes your sword into the magic sword (the sword fires blasts even when not at full strength). Kulvan disappears.

Strike the Triforce to return to the overworld map. Lupay opens.

Save game.

FORTRESS CENTRUM/ REFLECTION CRYSTAL QUEST

Enter Fortress Centrum. Make sure you have at least five to ten bombs and a supply of firestones before you begin this stage.

At the midpoint of the playfield is a skull-topped barrier. Destroy it with a bomb or the power glove.

Go to the arch at the far top right of the playfield and enter it.

Kill the wall masters with bombs and go up to the top of the playfield.

Go through the arch at the top right of the playfield.

Enter the door at the top left

of the playfield. Strike Zelda to wake her up. She turns into Goronu. Kill Goronu with Firestones. The crystal of reflection appears.

Take the crystal of reflection. The Triforce appears.

Strike the Triforce to return to the overworld map.

Ganon's Lair opens.

Save game.

SERIGON CAVES 2/RUN FOR THE SHIELD OF REFLECTION

Enter Serigon Caves. Make sure you have at least five or ten firestones and plenty of rubies before you begin this stage.

Go to and enter Suprena's cave (the one on the far left).

Talk to Suprena. She takes the crystal of reflection and makes your shield the reflecting shield. Suprena disappears.

Strike the Triforce to return to the overworld map.

Save game.

GLUTKO/QUEST FOR THE BOOK OF KORIDAI

Enter Glutko. Make sure you have at least ten bombs before you begin this stage.

Go to and exit the mangled gate at the bottom of the playfield area.

Bomb or use the power glove on the skull-topped barrier half way through the playfield.

Use bombs to kill the Dodongos (rhinos).

Go to and enter the mouth-like door on the right-hand side of the playfield.

Cross the playfield and exit through the hole at the upper right-hand side. You can use the winged helmet to jump over the big gaps over the lava.

Automatic animation of Glutko plays.

Blow up Glutko with a bomb (hit him in the head with it). Keep away from Glutko; he does a lot of damage when he hits.

Use the power glove on the boulder blocking the hole at the right-hand side of the playfield.

Exit through the hole.

Go up the mountain and strike the water of life.

Enter the shrine on top of the mountain.

Again, bomb Glutko. He leaves the book of Koridai.

Take the book of Koridai. The Triforce appears.

Strike the Triforce to return to the overworld map.

Save game.

LUPAY

Enter Lupay. Go through the



Top, middle:
Link has to battle against the elements, and can find himself in freezing igloos or near boiling volcanos. Beware!
Bottom, left:
keep an eye out for the pterodactyls

gate in the mouth at the top of the playfield.

Go up to and through the gated window at the top of the playfield.

Kill the Tektites until one of them drops a key (the second Tektite has the key).

Pick up the key.

Exit through the door at the top of the playfield.

Animation of Harlequin automatically plays. Climb to the top of the playfield.

Kill Harlequin.

Drop through the gap on the left of the top level of the playfield. You will drop two levels; use a rope to climb up to the level you dropped past. Strike the water of life.

Drop through the gap to the right of the water of life and exit through the hole there.

Automatic animation of Lupay then plays.

Let Lupay shoot at you. Reflect his blast back at him with your shield. When he is hit by his own blasts, he dies.

The crystal of vision appears.

Take the crystal of vision. The Triforce appears.

Strike the Triforce to return to the overworld map. Hermit flat opens.

Save game.

HERMIT FLAT/LANTERN OF VISION QUEST

Enter Hermit Flat.

Go to the left side of the playfield. Go down the rocks on that side, then go along the bottom back to the right-hand side of the playfield.

You can walk on the dried-up mud (the crinkly stuff), but the darker brown swirly stuff will kill you. Use the winged helmet to jump over the big patch of swirly

mud that you encounter.

Talk to Gwonam. He takes the crystal of vision and changes your lantern into the lantern of vision. Gwonam disappears. The lantern of vision lets you see otherwise invisible creatures in Ganon's Lair.

Strike the Triforce to return to the overworld map.

Save your game for both game one and game two.

GANON'S LAIR/SLAY THE BEAST

Enter Ganon's Lair.

Use a bomb or the power glove on the skull-topped barrier along the top path of the playfield.

Take the raft (top, middle of the playfield) to the slimy gate at the right-hand side of the playfield.

Go through the gate.

Carefully drop onto the platform moving across the top of the lava and ride it over to the rocks to the left of the entrance. Crouch down and shoot the scorpion to your left before you get off the platform.

Exit through the hole at the far left of the playfield.

Automatic animation of Militron plays.

Kill Militron when halfway across the playfield. Stand on the middle platform, jump, and shoot him in the head.

Exit through the door at the far right of the playfield. Kill the snakes with bombs.

Fight up to the top of the playfield and exit through the door there.

Before moving, kill all the flying objects. Then drop down and kill the snakes.

Finally, from the extreme left or right, use a rope to climb up to the level above.

Using the open drawers, climb up to and exit through the purple fire hole at the top of the playfield area.

Select the book of Koridai from your magic pouch before you enter the next room.

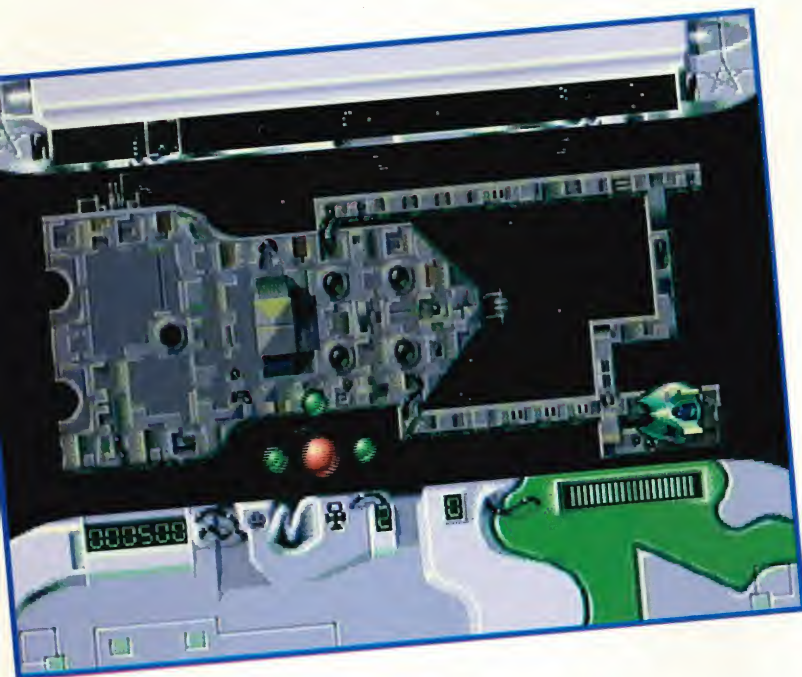
Automatic animation of Ganon plays.

Throw the book of Koridai at Ganon. He dies and leaves a key. Take the key. Exit through the door at the upper left-hand side of the playfield.

Jump and strike the gong above Zelda with your sword to wake her up.

End game animation plays, signalling that you have finally made it to the end of the game.

Congratulations - you have succeeded in saving Zelda from the clutches of evil Ganon!



STEEL MACHINE

I read your review of Steel Machine in issue 3 and being the programmer of this game I feel I have to say a few things.

First of all, I think it is a fair review. I am not writing to tell you that the game is a lot better than you say it is, but there are a few things you should know.

Your reviewer was given a demo copy in which it is possible to select the levels for demonstration and debugging purposes. He remarked that this makes the game too easy. In the final version, you can't select the levels.

If you finish level one, only then will you be able to access level two, and so on. Whoever sent you the disc forgot to tell you it was a demo one.

Also, I have to say that it is not "a keep moving left to right and shoot everything that moves" game, it is a bit more involved than that. The level doesn't end when you reach the right-hand side of the playfield. You have to collect missile

bonuses by shooting the various bad guys, destroy the domes found on the playfield with the missiles, then finally fly to the right-hand side and destroy the end reactor. This can take quite a while, particularly on the higher levels.

I would also like to comment on the small size of the play area. Maybe you are not aware of the strict screen sizes that Philips enforces on all CDi titles so that they will play equally well in the US.

A normal CDi screen in PAL mode is 280 pixels high, and in NTSC mode it is 240 pixels high. But since all CDi titles have to work on all existing televisions (both PAL and NTSC), there is a "title-safe" area of 320 by 191 pixels. This means that any title can only use 191 pixels of the 280/240 available.

In Steel Machine, I had to squeeze a score panel, a radar plus the game area into the 191 pixels. Since any characters used (the score and so on) have to be at least 10 pixels high (any smaller and Philips will not accept it due to the fact that it will not be readable), I had only 160 pixels left for the game field itself.

Stefan Posthuma
SPC Vision
Netherlands



GOLFING TIPS

Wonderful, fantastic, enlightening, brilliant, outstanding! You name it, you've got it. At last, a magazine dedicated to die-hard CDi fans. Boy you took your time coming.

I've had to put up with going into my local newsagent and seeing dozens upon dozens of Sega, PC and Nintendo magazines, but nothing on CDi.

OK, I know some magazines do cover it, but they are not a good read and they only cover games.

Now to my comments. In reference to R Eastwood of Benfleet's letter in issue 3 - yes, it is sad that we will not get a beat 'em up on CDi. I mean! Imagine Virtual Fighting on the CDi using the DV cartridge. What a market-beater that would be. Step aside Streetfighter 2.

And thank heav-

ens for the new Joypad controller. It's about time us gamers had a decent controller. Now I can really thrash Robert Garrett in International Tennis Open and Palm Springs Open.

Now golf, there is a tricky game. Here are a few tips. It is possible to hit a birdie or eagle on some of the holes (honest). Always choose a club one higher than you need. For instance, if you need 140 to go, pick a five iron and you are sure to reach your target.

If you are in the rough, choose a club a couple higher than you need. It's easy. I have just finished 18 holes at par.

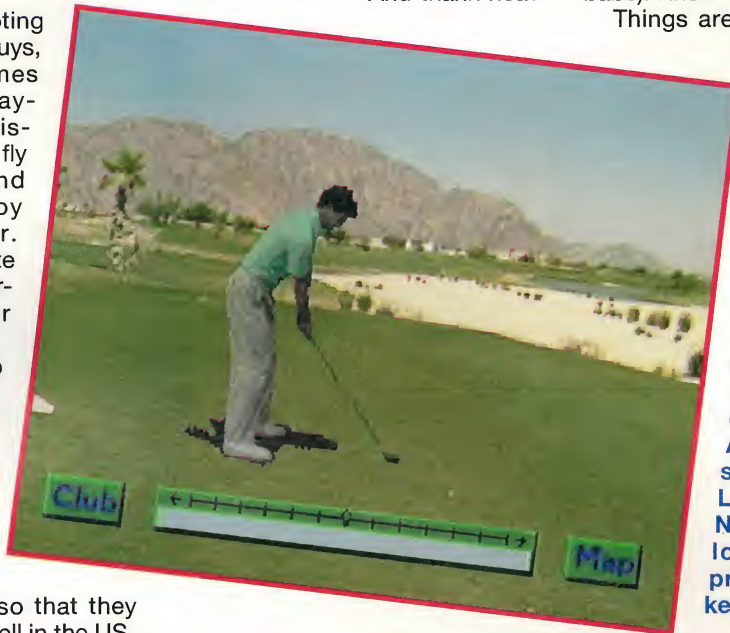
Another thought. Why not have a highest score chart in the magazine? Kether - what unbelievable graphics. Voyeur - what engrossing stuff (Chloe is a real babe). Know what I mean!

Things are definitely looking good for CDi fans.

The quality of games is starting to impress the market. I can't wait for my next issue of CDi Magazine.

Jayson Wass
Greenford

There is a CDi beat 'em up in the pipeline called Body Slam. An early disc was shown at CES in Las Vegas (see News, issue 4) and looked very promising. We will keep you posted.



DIGITAL VIDEO

As a recent Digital Video cartridge owner, I must say to all critics of DV - go and see a demo for yourself!

I am very fussy about picture quality and interact with my CDi 220 via the S-video output. Dot crawl and contrast on the screen are far better than using the RF cable and it is easy on the eyes too. A friend of mine who owns a LaserDisc is very impressed, and he is a real perfectionist.

My only real moan is that the American video software with variable volume and slow motion is not used on the British PAL DV titles and the fast forward and rewind modes on some of the PAL discs seem erratic to say the least.

Does anybody out there know of a supplier that makes a stackable CD storage system that will hold the larger CDi game cases?

It's a brilliant mag. Keep up the good work.

N Arrowsmith
Worcester

A SIMPLE VOYEUR!

I thought I'd write to you to give you some feedback on Voyer and to ask you a question.

I bought Voyer earlier this year and was pleasantly surprised when I first played it. The second time I played it I completed it easily, and the same happened on the third, fourth and fifth attempt.

It is a good game, but it lacks any sort of challenge and now I have no use for this CDi unless I have friends over - most of whom find it very slow and lacking any sort of action.

This may sound harsh, but I think if someone had played the game for a few days, they could have seen how uninteresting it is.

On a more lighthearted note, I'm currently looking to buy a copy of The 7th Guest, but no-one seems to have it. Everything in your magazine seems to indicate it has been released, but I can't get hold of it. Can you help?

Matt Wood
Address unknown

As we explained in issue 3, The 7th Guest has been delayed. It is now expected out later this year.



MORE GAMES PLEASE

Despite not owning a CDi player, I have purchased every informative issue of your fantastic magazine.

Each week we seem to see an excellent game released on CD-ROM. Hopefully, the same will happen with CDi. If Philips continues to promote and support this system as a games-led machine it could become a true mass-market system.

Is the CDi a 16-bit or 32-bit machine? I keep reading conflicting reports. And why is the newest player called the 210 rather than 220?



I accept that the CDi machine may not have been primarily designed as a games machine, but does it incorporate any special effects hardware, like Super Nintendo mode 7, for scaling and rotation?

We see technology advancing at an alarming rate. How long will it be before Philips produces a CDi player that is twice as powerful, includes a Digital Video chip and is half the price?

I will continue to purchase your excellent magazine. In the meantime, I will save up the money to buy a CDi player. Perhaps when I have finished saving up, a large enough software base will exist to justify a £400 investment in hardware.

Clive Brown
Poole

CDi is a 16-bit machine. The newer model is called the 210 to differentiate it from the older 220, which has a slightly different specification. Amstrad is rumoured to be launching a CDi player later this year (see issue 4). Philips is now selling the 210 with DV as a bundle.

SOFTWARE SHORTAGE

I bought a CDi player with Digital Video cartridge in November and the whole family has been very pleased with the graphics and sound, especially on the DV discs.

However, Philips must get its act together with software releases. Trying to get information from local stores is impossible. Luckily, Tavistock TV in Bedford is an excellent supplier and very helpful.

Unfortunately, Philips lets everyone down. Many of the discs Philips promised us in December never appeared, and to make matters worse, not a single disc was released in January.

The marketing and production of CDi discs leaves a lot to be desired if they cannot tell me in January which discs will be released in February. All I have been told is that "a batch will be released".

It is a great pity that we customers who have backed CDi by purchasing the machine do not get a satisfactory level of releases and are only fed futile release dates.

T J Taylor
Gilberdyke

We try to keep readers informed of the latest release dates from Philips in every issue, but these have proved somewhat unreliable. Information is as up-to-date as it can be, but never perfect.

READER SURVEY

I would like to start by saying thank you to everyone at CDi Magazine for producing a dedicated CDi publication.

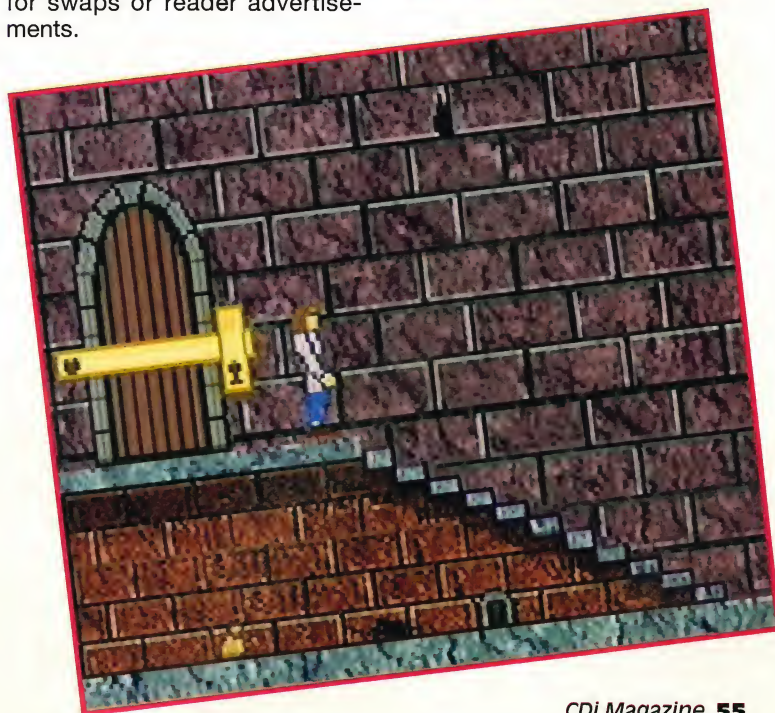
If I had my way I would publish it monthly and have a free CDi on the cover on most issues (even if it pushes the cover price up a bit).

What do you think about having a reader survey/questionnaire? You could ask questions on what we would like to see in the magazine, such as a page for swaps or reader advertisements.

I would like to offer the following CDi titles as a swap for something else (non CDi titles considered): Tangram, Tetris, Dark Castle, Pinball, Pavarotti, Harvest of the Sun, Caesar's World of Gambling.

Stephen Wiseman
Aberdeen
(Full address supplied)

See our reader survey in this issue, pages 43-45.



CDi TITLES CATALOGUE AND PRICE LIST **SPRING 1994**

CHILDREN'S TITLES

A VISIT TO SESAME STREET - LETTERS

Meet the characters from the TV series and explore the world of Sesame Street. Includes some letter-based games.

Price £29.99 Catalogue No 690 018 2

A VISIT TO SESAME STREET - NUMBERS

Visit Bert and Ernie's place, Big Bird's House and the Count's Castle. There's plenty of skulduggery going on. And learn to count with the numbers games.

Price £29.99 Catalogue No 690 019 2

BEAUTY AND THE BEAST

The story of Beauty and the Beast told by Mia Farrow.

Price £9.99 Catalogue No 690 114 2



BERENSTAIN BEARS

Meet the popular and friendly Berenstain Bears and follow the young bears' antics as they try and persuade their parents to let them go to the fair, or travel around and explore Bear Country on your own.

Price £24.99 Catalogue No 810 007 6

BRER RABBIT AND THE WONDERFUL TAR BABY

The story of Brer Rabbit and Brer Fox told by Danny Glover. Music by Taj Mahal. Includes games and activities related to the story.

Price £9.99 Catalogue No 690 045 2

CARTOON CARNIVAL (DV)

Classic cartoons from Hanna Barbera. Each time you win a game, collect a letter. When you

can spell Cartoon Carnival, you are rewarded with a cartoon in Digital Video.

Price £19.99 Catalogue No 810 016 5

CARTOON JUKEBOX

Favourite tunes such as Pop Goes the Weasel and Row, Row, Row Your Boat illustrated with original animation.

Price £24.99 Catalogue No 690 001 2



CHILDREN'S MUSICAL THEATRE

Customize your own songs and watch as they are performed by a band of musical animals.

Price £24.99 Catalogue No 690 008 2

DARK FABLES OF AESOP

Twelve of these moral tales narrated by Danny Glover and accompanied by an original jazz score by Ron Carter.

Price £24.99 Catalogue No 690 085 2

EMPEROR'S NEW CLOTHES

This version of one of Hans Christian Andersen's best-loved tales is told by Sir John Gielgud with music by Mark Isham.

Price £9.99 Catalogue No 690 042 2

FACE KITCHEN

French chef Uby cooks up some very funny faces. Your job is to choose a combination of lips, eyes and hair and bring the results to life.

Price £29.99 Catalogue No 811 000 2

HOW THE CAMEL GOT HIS HUMP

Rudyard Kipling's popular tale of the lazy camel who said "Humph" once too often is recounted by Jack Nicholson, with music by Bobby McFerrin.

Price £9.99 Catalogue No 690 021 2

HOW THE RHINO GOT HIS SKIN

Another Rudyard Kipling tale,

that of a gluttonous rhinoceros who gets his comeuppance. Told by Jack Nicholson, with music by Bobby McFerrin.

Price £9.99 Catalogue No 690 023 2

MORE DARK FABLES FROM AESOP

Twelve more moral tales narrated by Danny Glover and accompanied by the jazz music of Ron Carter.

Price £24.99 Catalogue No 690 086 2

MOTHER GOOSE HIDDEN PICTURES

An animated activity book combining the pleasures of hearing and seeing nursery rhymes with the added fun of picking objects.

Price £7.99 Catalogue No 690 015 2

MOTHER GOOSE RHYMES TO COLOUR

Mother Goose escorts your children as they wander through their favourite nursery rhymes.

Price £7.99 Catalogue No 690 016 2

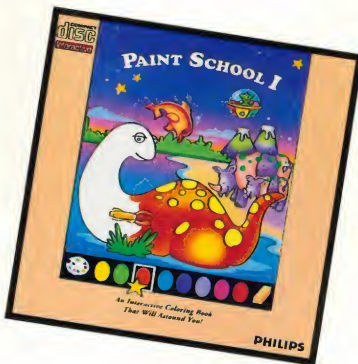
PAINT SCHOOL 1

Choose from several hundred scenes to paint or start from scratch and draw your own picture. There is a huge variety of palettes and colours available (over 30,000).

Price £19.99 Catalogue No 690 009 2

PAINT SCHOOL 2

More pictures to paint using the CDi's enormous colour palette.



The magnifying glass allows you to zoom in on the fiddly bits.

Price £19.99 Catalogue No 690 002 2

PECOS BILL

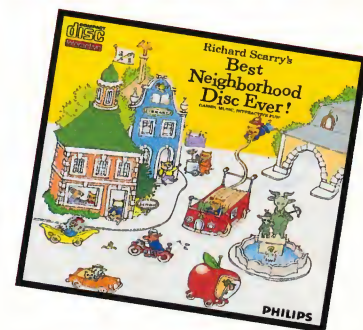
A colourful retelling of the legend of Pecos Bill - the fearless buckaroo. Narration by Robin Williams.

Price £9.99 Catalogue No 690 012 2

RICHARD SCARRY'S BUSIEST NEIGHBOURHOOD DISC EVER

Explore the wonderful world of Busytown, a metropolis populated entirely by furry animals. At the end, you can see all the places you visited on TV.

Price £24.99 Catalogue No 690 038 2



RICHARD SCARRY'S BEST NEIGHBOURHOOD DISC EVER

The second in the popular series of Richard Scarry's children's books translated for your amusement onto CDi. Visit the library, the fire station or your own home.

Price £24.99 Catalogue No 690 037 2

SANDY'S CIRCUS ADVENTURE

Sandy, the cuddly sea lion, is lost in the circus and your child is invited along. Together they can explore all the fun and excitement of the big top.

Price £24.99 Catalogue No 690 022 2

SANTA CLAUS'S MICE

Mice, a clumsy albatross, hard-working gnomes and a kind Santa Claus feature in this Christmas fairy story aimed at children between three and seven. Includes some games to play too.

Price £15.99 Catalogue No 811 001 2

SHIPWRECK

Learn about electricity and how it works by completing certain tasks or playing an exciting adventure game.

Price £24.99 Catalogue No 811 002 5

STORY MACHINE MAGIC TALES

Create your own fairy tales or adventure stories by adding your own scenes, characters, narration and dialogue. Includes three pre-recorded stories on the disc.

Price £24.99 Catalogue No 690 025 2

STORY MACHINE STAR DREAMS

Star Dreams whisks you away on an intergalactic adventure of your own making. Create your own stories as outlandish, fearsome and fun as you want.

Price £24.99 Catalogue No 690 024 2

TELL ME WHY 1

Find out the answers to 175 questions on five topics: Our World, How Things Work, The Zoo, How Things Began and The Human Body.

Price £7.99 Catalogue No 690 003 2

TELL ME WHY 2

Another 175 questions answered on the same five topics as in Tell Me Why 1.

Price £7.99 Catalogue No 690 004 2

TOM'S MAGIC PICTURE SHOW

Help to enrich your child's English vocabulary and ensure that they make steps in languages such as French and Spanish. This excellent educational disc holds more than 700 pictures with subtitles, music and sound effects.

Price £24.99 Catalogue No 811 000 9

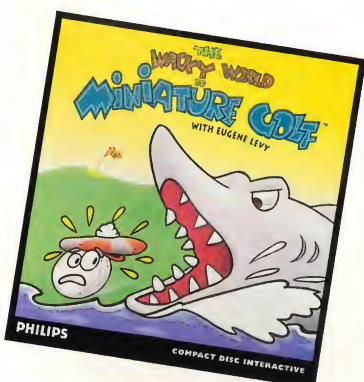
WACKY WORLD OF MINIATURE GOLF

A simple golf game with 18 holes to play. First you must key in your name and choose one of 12 characters to represent you.

Price £19.99 Catalogue No 810 013 5

ZOMBIE DINOS FROM PLANET ZELTOD

Dexter the Dinodroid takes you back to the days when



dinosaurs ruled the earth. Your task is to identify the dinosaurs that Harry the Harrier has kidnapped and set them free.

Price £34.99 Catalogue No 811 001 8

GAMES

ALICE IN WONDERLAND

Roam around Wonderland as you try to solve the rhymes and puzzles that will take you on to the next level of this adventure.

Price £29.99 Catalogue No 690 065 2

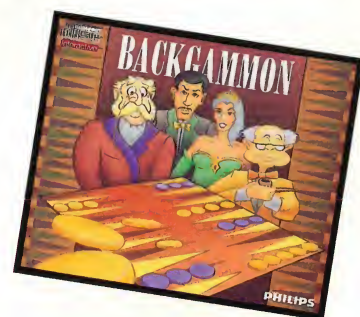
ALIEN GATE

Hordes of nasty monsters are advancing through the Alien Gate with one objective - the destruction of your world. You must stop them all or risk death.

Price £19.99 Catalogue No 810 004 2

BACKGAMMON

Everything you need to play backgammon on CDi, including



three animated opponents each with a different skill level, from beginner to expert.

Price £9.99 Catalogue No 690 039 2

BATTLESHIP

You command a fleet of five ships. Your mission is to seek and destroy your enemy's ships before he destroys yours.

Price £29.99 Catalogue No 690 033 2

CAESAR'S WORLD OF BOXING (DV)

Join the boxers, promoters, managers and reporters at Caesar's Palace in Las Vegas. Work your way through the ranks in this two-player game.

Price £49.99 Catalogue No 810 014 3

CAESAR'S WORLD OF GAMBLING

Experience the real sights and sounds of the Caesar's Palace casinos. Learn to play the most popular casino games.

Price £24.99 Catalogue No 690 027 2

CD SHOOT

Practice your shooting skill in Sporting, Ball Trap, Olympic Trap and English Skeet, based on international rules.

Price £29.99 Catalogue No 811 001 4

CONNECT FOUR

The CDi version of the popular



vertical chequers game.

Price £19.99 Catalogue No 690 020 2

DARK CASTLE

Black Knight, the evil ruler of Dark Castle, must be defeated. Make your way through chambers of hazards such as the



dragon, tortures and rats.

Price £9.99 Catalogue No 690 026 2

DEFENDER OF THE CROWN

The Saxon lords have chosen you to lead them in the fight against the hated Normans. Your skills will be thoroughly tested.

Price £9.99 Catalogue No 690 069 2

ESCAPE FROM CYBERCITY

Your mission is to survive the dangers of CyberCity, fight your way to the train and destroy the



Guardian's planet to save the earth. Includes full cel-animation.

Price £39.99 Catalogue No 690 071 2

GIRLS' CLUB

Check out four of the hottest guys in the universe with three of your own friends, or those on the disc. Try and work out which hunk your opponents have chosen as their dream date.

Price £19.99 Catalogue No 810 011 8

INCA

You are the last surviving Inca. To save your race you must journey across space, battling enemies and collecting special powers on the way.

Price £39.99 Catalogue No 810 012 6

INTERNATIONAL TENNIS OPEN

Wimbledon and the French Open brought to your living room in one of the best CDi games yet. A two-player version will soon be available and should make the game even better.

Price £34.99 Catalogue No 810 003 0

KETHER

You are Melkhor, a space knight, who has to land on Kether and rescue Eta Carene, the Princess of Wisdom. Stunning graphics in this mix of arcade action and puzzle solving.

Price £34.99 Catalogue No 810 012 8

LASER LORDS

The Laser Lords' star cruiser enables you to explore alien worlds.

Price £39.99 Catalogue No 690 074 2

LINK: FACES OF EVIL

Nintendo characters appear for the first time on CDi. Ganon has captured the island of Koridai and Link must save it from the Faces of Evil.

Price £29.99 Catalogue No 810 008 0

LORDS OF THE RISING SUN

A Japanese strategy game on CDi featuring live actors and



interesting gameplay.

Price £39.99 Catalogue No 690 098 2

MYSTIC MIDWAY

The "master of cemeteries" Dr Dearth welcomes you to his shooting gallery. 15 targets, ten game levels and the chance to record your score.

Price £34.99 Catalogue No 690 152 2

OTHELLO

Pit your wits against Albert Einstein or Leonardo da Vinci in this electronic version of the popular board game.

Price £24.99 Catalogue No 810 016 3

PALM SPRINGS OPEN

Play 18 of the world's most famous and challenging holes on your own TV. Control "live" golfers on actual courses.

Price £39.99 Catalogue No 690 013 2

PHANTOM EXPRESS

Join Dr Dearth, the Master of Cemeteries, on a roller coaster ride in the sequel to Mystic Midway. Phantom Express takes you through the various stages of life in this 3D shooting game.

Price £29.99 Catalogue No 810 017 8

PINBALL

Play four different pinball games in your living room without having to feed money into a slot machine.

Price £29.99 Catalogue No 690 034 2

POWER HITTER

Baseball challenge which puts you up against the game's great pitchers. The announcer comments on your every move.

Price £34.99 Catalogue No 811 001 7

SPACE ACE (DV)

Space Ace has been zapped by the evil Borf and you must help him defeat the dreaded Infanto Ray and save the earth. Great animation by Don Bluth.

Price £49.99 Catalogue No 810 007 3



SARGON CHESS

There are 16 levels of this chess program, or use the special novice level. Experienced players have the pleasure of more advanced levels.

Price £29.99 Catalogue No 690 030 2

TANGRAM

Choose from beginner, intermediate or advanced levels of play in this well-known puzzle game.

Price £9.99 Catalogue No 811 001 5

TETRIS

The classic Russian puzzle game featuring ten levels of play and made popular by the ubiquitous Gameboy. Ten CD soundtracks and video backgrounds make this version something special.

Price £29.99 Catalogue No 690 188 2

TEXT TILES

A word spelling strategy game for all ages. Use the given words to spell vertically or horizontally.

Price £19.99 Catalogue No 690 043 2

VIDEO SPEEDWAY

Motor racing game with ten tracks to choose from. The player can race karts, Formula 3000 or Formula 1. Alter your car's dynamics in the pit and then head for the track. Arcade style action means endless hours of thumb-numbing fun.

Price £29.99 Catalogue No 819 001 1

VOYEUR

Adult political whodunnit which combines the suspense of Alfred Hitchcock's Rear Window with an American soap opera. Spy on the house of Presidential character Reed Hawke and his family and find out who the real bad-dies are.

Price £39.99 Catalogue No 810 016 2

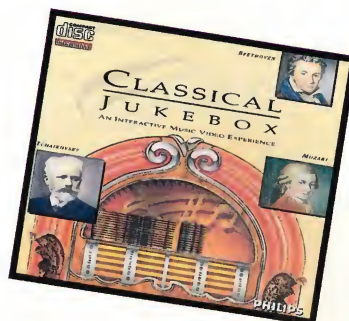
stereo and video.

Price £15.99 Catalogue No 810 200 2

BON JOVI (DV)

Bon Jovi's Keep the Faith album with full Digital Video to accompany every track.

Price £15.99 Catalogue No 810 200 3



CLASSICAL JUKEBOX

Study the lives of 15 of the world's classical composers and listen to their music. Includes 90 minutes of video highlighting facts about their work.

Price £15.99 Catalogue No 690 005 2

ESCAPE

Club music and psychedelic visuals brought to you by Hex. Incorporates eight hardcore techno tracks with real-time computer graphics.

Price £15.99 Catalogue No 810 011 7

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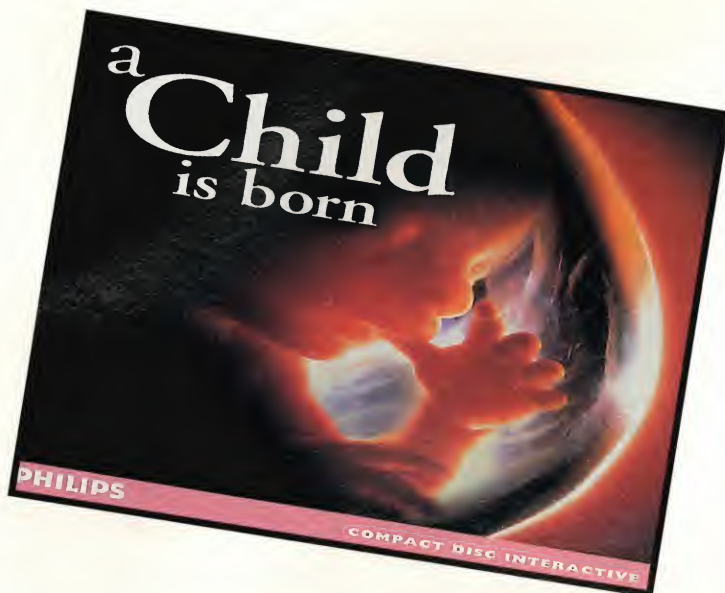
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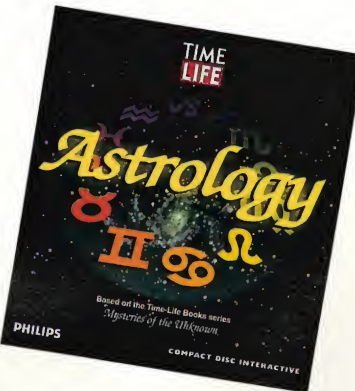
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Produced in conjunction with one of our best loved charities, the World Wide Fund for Nature, this disc presents an insight into a range of fragile ecosystems and the creatures within them, looking at how they survive..

Price £9.99 Catalogue No 811 003 6

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protect Moore from the same people who did for him. A mixture of fantasy, thriller and comedy with Whoopi Goldberg milking it for all it's worth.

Price: £15.99 Catalogue No: 811 100 6
Available: May '94

NAKED GUN 2 1/2

Lt. Frank Drebin (Leslie Nielsen) loves a mystery. Why are we here? Is there life after sex? Yes, Drebin tackles the big issues - and the biggest of all is how to stop devious Quentin Hapsburg's (Robert Goulet) plan to destroy the environment. Returning with Nielsen in this hilarious Naked Gun sequel are Priscilla Presley, George Kennedy and O J Simpson. The gang's all here, and so are the laughs.

Price: £15.99 Catalogue No: 811 100 2
Available: Now



FILMS

BLACK RAIN

Director Ridley Scott, who created two of Hollywood's most stylish adventure thrillers - Alien and Blade Runner - hits the mark again.

Michael Douglas and Andy Garcia play New York cops whose job to escort a vicious assassin back to his native Japan leads the two Americans into Osaka's exotic underworld and straight into the centre of a raging, brutal Yakuza gangland battle.

Price: £15.99 Catalogue No: 811 100 9
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Royal family. Soon Ryan must return to action for the most vital assignment of his life: to save his family. Co-starring James Earl Jones.

Price: £15.99 Catalogue No: 811 100 4
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STAR TREK 1

The original motion picture spun off the popular TV series. Kirk



FATAL ATTRACTION

Michael Douglas plays Dan Gallagher, a New York attorney who has a romantic fling with seductive Alex Forrest (Glenn Close) while his wife (Anne Archer) is away.

Dan later shrugs off the affair as a mistake and considers it over. But Alex won't be ignored. Not now, not tomorrow, never...even if it means destroying Dan's family to keep him.

Includes a special epilogue of the original ending, never shown in the cinema.

Price: £15.99 Catalogue No: 811 100 8
Available: May '94

GHOST

Patrick Swayze and Demi Moore star as a loving couple split apart when he falls victim to a hit that goes badly wrong.

Their continued communication through the power of love sees Swayze trying desperately to

PATRIOT GAMES

His days as an intelligence agent behind him, former CIA analyst Jack Ryan (Harrison Ford) has travelled to London with his wife (Anne Archer) and child.

Meeting his family outside Buckingham Palace, Ryan is caught in the middle of a terrorist attack on a member of the



and the crew boldly go where no man has gone before. With the added benefit of Dolby Surround Sound and Digital Video.

Price: £15.99 Catalogue No: 811 101 5
Available: summer '94

STAR TREK VI

The Enterprise leads a battle for peace in the most spectacular Star Trek adventure ever!

As the Federation and the Klingon empire prepare for a peace summit, a Klingon ship is attacked and the Enterprise is held accountable.

The dogs of war are unleashed again, and both worlds brace for what might be their final, deadly encounter. Starring William



find him too.

Price: £15.99 Catalogue No: 811 100 3

Available: April '94

TOP GUN

Top Gun takes a look at the danger and excitement that awaits every pilot at the Navy's prestigious fighter weapons' school.

Tom Cruise is superb as Maverick Mitchell, a daring young flyer who is out to become the best of the best.

Kelly McGillis sizzles as the civilian instructor who teaches Maverick a few things you can't learn in the classroom. Co-starring Anthony Edwards, Tom Skerritt and Val Kilmer.

Price: £15.99 Catalogue No: 811 100 1

Available: now



WAYNE'S WORLD

Based on characters created for America's hugely popular Saturday Night Live (the show that gave us such stars as the late John Belushi, Billy Crystal, and Steve Martin, the film is about a (very) small (very) local TV station run from a basement by two metalhead no-hopers Wayne and Garth.

Everything is going just fine until one day along comes a network TV producer (played superbly slimiley by Rob Lowe) with offers of fame and lots of money.

Romantic interest is provided by Tia Carrere who had a hit with the cover of The Sweet's Ballroom Blitz as seen on the film.

Price: £15.99 Catalogue No: 811 100 5

Available: June '94

Shatner, Leonard Nimoy and DeForest Kelley.

Price: £15.99 Catalogue No: 811 100 7

Available: now

THE HUNT FOR RED OCTOBER

A new, technologically superior Soviet nuclear submarine, The Red October, is heading for the US under the command of Captain Marko Ramius (Sean Connery).

The US government thinks Ramius is planning to attack. A lone CIA analyst (Alec Baldwin) thinks Ramius is planning to defect, but he has only a few hours to find him and prove it - because the entire Russian naval and air commands are trying to



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